

Q. RAHIMOV

Garmoniya bo'yicha mashq va masalalar to'plami

I q i s m

**O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligi
tomonidan «Musiq» ta'lim yo'nalishi talabalari uchun o'quv
qo'llanma sifatida tavsiya etilgan**

**Toshkent
“ALOQACH”
2005**

Mazkur qoʻllanma oʻzbek tilida “Garmoniya” fanini amaliy oʻrganishga qaratilgan oʻquv adabiyotlarining juda ham kamligi sababli, S. Ye. Maksimovning “Uprajnenii po garmonii na fortepiano”, B. Alekseyevning “Zadachi po garmonii”, I. Asseyevning “Sbornik zadach po garmonii” va I. I. Dubovskiy (va boshqalar)ning “Garmoniya darsligi” kitoblari asosida tayyorlangan. Qoʻllanma fanning I qism mavzulari va ularning eng asosiy qoidalarini amaliy tarzda oʻrganishga qaratilgan. Unga akkordlar tuzish va ularni bir-biriga bogʻlash mashqlari, fortepiyanoda kadensiyalar va sekvensiyalar chalish, garmonik tizimlar va badiiy asar namunalari tahlil qilish vazifalari kiritilgan.

Shuningdek, kursning har bir mavzusi boʻyicha bajariladigan masalalar, ularning yechilishiga doir amaliy koʻrsatmalar va akkordlarning garmonik izchilliklarini fortepiyanoda chalish mashqlari ham qoʻllanmadan oʻrin olgan.

Ushbu qoʻllanma asosan Oliy oʻquv yurtlarining 5141000-«Musiq» taʼlim yoʻnalishi talabalari uchun moʻljallangan boʻlib, undan musiqa yoʻnalishidagi oʻrta maxsus oʻquv yurtlarining oʻquvchilari ham foydalanishlari mumkin.

Toʻplovchi va nashrga tayyorlovchi:

Al-Xorazmiy nomli
Urganch Davlat universiteti
«Musiq» kafedrasining
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Taqrizchilar:

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Kirish

Mustaqil Respublikamizda «Ta'lim to'g'risidagi qonun» va «Kadrlar tayyorlash Milliy Dasturi»ga muvofiq ta'lim tizimi tobora mukammallashib bormoqda.

Bugungi kunda tizimning barcha bosqichlarida ham, talaba va o'quvchilarni milliy tilda darslik va o'quv qo'llanmalari bilan ta'minlash – eng dolzarb muammolardan biri bo'lib qolmoqda.

Qo'lingizdagi «Garmoniya bo'yicha mashq va masalalar to'plami» ham Oliy ta'limning «Musika» ta'lim yo'nalishi bo'yicha bilim olayotgan talabalar uchun mo'ljallangan bo'lib, yuqoridagi muammoni hal qilinishiga baholi-qudrat hissa qo'shish, musiqiy-nazariy fanlar ichida muhim o'rinlardan birini egallagan, shu bilan birga murakkab bo'lgan «Garmoniya» ning nazariy asoslarini amaliy ravishda egallashga ko'maklashish maqsadida tayyorlandi.

Qo'llanma «Garmoniya» ning I - qism mavzularini o'z ichiga olgan bo'lib, unda har bir mavzuning o'zi bir necha turdagi mashq va vazifalardan iborat qilib tuzilgan.

1. *M A Sh Q L A R* kurs mavzularinig eng asosiy qoidalarini amaliy tarzda o'rganishga qaratilgan bo'lib, unga akkordlar tuzish, ularni bir-biriga bog'lash yoki akkordlar tizimini tuzib, fortepiyanoda kadensiyalar va sekvensiyalar chalishga qaratilgandir. Ayrim mashqlar berilgan garmonik tizimlarni va badiiy musiqa asarlaridan olingan parchalarni garmonik tahlil qilish vazifalaridan iboratdir. Bu mashqlarni to'g'ridan-to'g'ri fortepiyanoda chalib o'rganish yoki bo'lmasa, avval daftarga yozib, keyin fortepiyanoda bajarish mumkin.

2. *M A S A L A L A R* avval yozma ravishda bajarilib, keyin fortepiyanoda chalish va eshitib ko'rishga mo'ljallangan.

3. *I J O D I Y M A S A L A L A R* maxsus musiqa tayyorgarligiga ega bo'lgan, iqtidorli talabalar uchun tanlangan bo'lib, ularning ijodiy qobiliyatlarini rivojlantirishga qaratilgan.

4. *A K K O R D L A R N I N G G A R M O N I K I Z C H I L L I K - L A R I* dan iborat mashqlar esa yozmasdan, faqat fortepiyanoda chalib o'rganiladi.

Qo'llanma *TAKRORLASH UChUN MASHQLAR* bilan yakunlangan. Bu mashqlardan talabalarning yakuniy nazorat savollarini tuzishda foydalanish ham mumkin.

Mashq va vazifalarni o'rganish uchun zarur bo'lgan amaliy ko'rsatmalar har bir mavzuning o'zida berilgan.

Mavzularning joylashishi va ularni amaliy o'rganish garmoniya bo'yicha Oliy o'quv yurtlarining «Musika» ta'lim yo'nalishi bo'yicha qabul qilingan namunaviy o'quv dasturiga va Davlat ta'lim standartlariga mutlaqo muvofiqdir.

Materiallarni taqdimlash va har bir mavzu doirasidagi vazifalarni joylashtirishda qiyinchiliklarni sekin-asta o'stirib borishga harakat qilingan. Har bir mavzu bo'yicha zarur mashqlar miqdori u yoki bu guruh talabalarining tayyorgarlik darajasiga qarab, o'qituvchi tomonidan belgilanadi.

1. Major va minorning asosiy uchtovushliklari

1.1 To'rtovozlik bayondagi major va minor uchtovushligining olti xil holati

melodik holat

prima tersiya kvinta prima tersiya kvinta

zich joylashuv keng joylashuv

Zich joylashuvdagi akkord fortepiyanoda quyidagicha chalinadi: chap qo'l bilan - bas ovozi, o'ng qo'l bilan esa uchta yuqorigi ovoz olinadi. Keng joylashuvda har bir qo'lga ikkitadan ovoz topshiriladi.

1-mashq. Quyidagi uchtovushliklarni to'rtovozlik bayonda prima, tersiya va kvintaning melodik holatida yozing hamda navbatma-navbat chaling:

Eslatma: Garmoniya kursida xordagi odam ovozlarning bo'linishiga xos bo'lgan akkordlarning to'rtovozlik bayoni asos qilib olingan:

Soprano - Soprano (S)
Alt - Alto (A)
Tenor - Tenor (T)
Bas - Basso (B)

Soprano va alt partiyasi skripka kalitidagi nota yo'lga, tenor va bas partiyasi esa bas kalitli nota yo'lga yoziladi.

2-mashq. Quyidagi tovushlardan to'rtovozlik bayondagi uchtovushliklarni tuzing va chaling:

- 1) **sol** tovushidan - zich joylashuvda, tersiyaning melodik holatidagi minor uchtovushligi;
- 2) **re** tovushidan - keng joylashuvda, kvintaning melodik holatidagi major uchtovushligi;
- 3) **si** tovushidan - keng joylashuvda, primaning melodik holatidagi minor uchtovushligi;
- 4) **re-bemol** tovushidan - zich joylashuvda, kvintaning melodik holatidagi major uchtovushligi;
- 5) **do-diez** tovushidan - zich joylashuvda, primaning melodik holatidagi minor uchtovushligi;
- 6) **sol-diez** tovushidan - keng joylashuvda, tersiyaning melodik holatidagi major uchtovushligi.

3-mashq. Quyidagi akkordlarni tuzing:

- 1) *G-dur*: T¹ keng joylashuvda;
- 2) *fis-moll*: s³ zich joylashuvda;
- 3) *D-dur*: D⁵ zich joylashuvda;
- 4) *Es-dur*: S⁵ keng joylashuvda;
- 5) *b-moll*: t³ zich joylashuvda;
- 6) *f-moll*: D¹ keng joylashuvda.

2. Asosiy uchtovushliklarning qo`shilishi

2.1 Tonika va dominanta akkordlarining garmonik qo`shilishi

a-moll

C-dur

1-mashq. *h-moll*, *Es-dur*, *A-dur*, *f-moll* tonalliklarida T-D-T davrasini turli melodik holatlarda yozing va chaling.

Mashqni bajarish namunalari
Misollarni tahlil qiling va yoddan chaling:

1 2 3



Tonika va subdominanta uchtovushliklarining garmonik qo`shilishi

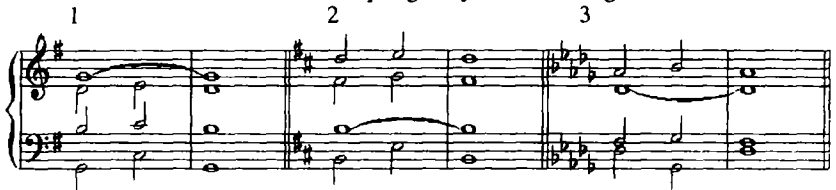


2-mashq. e-moll, F-dur, cis-moll, As-dur tonalliklarida T-S-T davrasini turli melodik holatlarda yozing va chaling:

Mashqni bajarish namunalari

Misollarni tahlil qiling va yoddan chaling:

1 2 3



2.2 Melodik qo`shilish

Subdominanta va dominanta uchtovushliklarining melodik qo`shilishi





3-mashq. Subdominanta va dominanta uchtovushliklarini melodik qo`shgan holda, *g-moll*, *A-dur*, *f-moll*, *Des-dur* tonalliklarida S-D-T davrasini oltita holat bo`yicha yozing va chaling:

Tonika va dominanta uchtovushliklarining melodik qo`shilishi



Eslatma: Tersiyaning melodik holatidagi dominanta tonika bilan faqat garmonik qo`shiladi; chunki, yuqori ovozdagi yyetakchi tovush (akkordlarni faqat garmonik qo`shgandagina amalga oshirilishi mumkin bo`lgan) yarim ton yuqoriga o`tkazilishini talab etadi.

4-mashq. *e-moll*, *B-dur*, *fis-moll* tonalliklarida tonikani dominanta bilan oltita holat bo`yicha, dominantani tonika bilan esa to`rtta holat bo`yicha melodik qo`shing.

Tonika va subdominanta uchtovushliklarining melodik qo`shilishi



*maqsadga muvofiq emas

Eslatma: Plagal davralarda major tonika uchtovushligining tersiyasi yuqori ovozda joylashsa, subdominantaga yyetakchi tovush hisoblanadi va yarim ton yuqoriga ko`tarilish harakatini talab etadi. Bunday hollarda akkordlar garmonik qo`shilishlari zarur.

5-mashq. *F-dur*, *h-moll*, *sis-moll* tonalliklarida tonikani subdominanta bilan majorda to`rtta va minorda oltita holat bo`yicha qo`shing:

6-mashq. *d-moll, C-dur, b-moll* tonalliklarida subdominantani tonika bilan oltita holat bo'yicha melodik qoshing:

7-mashq. Quyidagi davralarni melodik qo'shing:

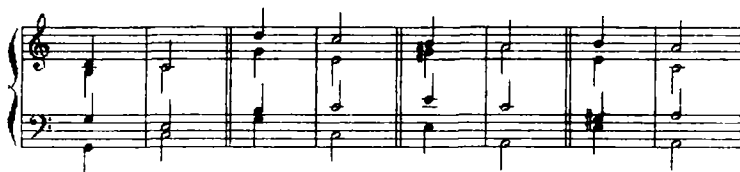
- 1) T³-D keng joylashuvda (G-dur, dis-moll);
- 2) S⁵-D zich joylashuvda (h-moll, Ges-dur);
- 3) T¹-S zich joylashuvda (e-moll, H-dur);
- 4) S¹-T keng joylashuvda (d-moll, E-dur);
- 5) S³-D keng joylashuvda (g-moll, As-dur);
- 6) D⁵-T keng joylashuvda (D-dur, b-moll).

8-mashq. *C-dur, g-moll, D-dur, f-moll, H-dur, cis-moll* tonalliklarida T-S-D-T garmonik ketma-ketligini yozmg va chaling. Boshlang'ich akkordni turli melodik holatlarda oling:

Tahlil qilish va yoddan chalish uchun misol namunalari



2.3 Xotima davralaridagi noto'liq tonika uchtovushligi



Eslatma: Dominantadagi yetakchi tovush o'rtta ovozlarning birontasida joylashsagina (tenor yoki altda) xotimadagi tonika uchtovushligi to'liq bo'lmashligi mumkin. Agarda yetakchi tovush yuqori ovozda (sopranoda) joylashsa, xotima uchtovushligi albatta to'liq bo'lishi lozim.

9-mashq. Muvofiq kelgan o`rinlarda xotima akkordda to`liq bo`lmagan uchtovushlikni qo`llab, D-T davralarini yozing va chaling:



Eslatma: Xotima davrasidagi to`liq bo`lmagan uchtovushlik faqat primaning melodik holatida bo`lishi lozim.

10-mashq. Asosiy uchtovushliklarni qo`llab, yuqorigi ovozni garmoniya-lang.

2.4 Akkordlarning garmonik izchilliklari (amaliy ko`rsatmalar)

Garmoniya kursining har bir mavzusi bo`yicha yozma masalalar yechish bilan birga, akkordlar izchilliklarini fortepiyanoda chalib mashq qilish ishlari parallel ravishda olib borilishi lozim.

Garmoniya bo`yicha berilayotgan har bir uy vazifasi yozma ishlar va garmonik tahlil vazifalaridan tashqari, garmonik izchilliklarni fortepiyanoda chalish mashqlarini ham o`z ichiga olgan bo`lishi lozim.

Ko`pchilik hollarda talabalar yozma masalalarni osongina echib, fortepiyanoda akkordlar yoki ayrim garmonik davra va kadensiyalarni engilgina qo`shib chalsalar-da, u yoki bu darajadagi davomli akkordlar izchilligini ma`lum bir temp va ritmda chalishga kelganda chorasiz qoladilar.

Mazkur mashqlar garmonik izchilliklarni chalish texnikasini egallashda talabalarga yordam ko`rsatishga qaratilgan.

Har bir mavzu bo`yicha mashqlarda berilayotgan garmonik vositalar o`rganilayotgan yozma ishlar mavzusiga doimo muvofiq qilib tuzilgan.

Garmonik shakllar asosan, bir xil osoyishta tempda chalish, ya'ni har bir akkordni bir metrik hissaga mos qilib olish, yakuniy akkordni esa takt oxirigacha cho'zib turish uchun mo'ljallangan. Garmonik izchilliklarni chalishda metro-ritmik pulsatsiyani buzilmasligiga alohida e'tibor berilishi lozim, aks holda ko'zlangan izchillik hosil bo'lmasdan, ijro bir qator ayrim akkordlar yoki davralardangina iborat bo'lib qoladi. Har bir izchillikning ijrosida bir tomondan akkordlarni qo'shishdagi ovoz yo'nalmalarining to'g'riligi, ikkinchi tomondan esa melodik yo'nalishni to'g'ri shakllanayotganligi kuzatib boriladi.

Bir qator shakllarning birinchi akkordida keyingi garmonik harakat uchun eng qulay bo'lgan joylashuv va melodik holatlar ko'rsatilgan. Bunday belgilar qo'yilmagan shakllarda joylashuv va melodik holatlarni tanlash talaba ixtiyoriga havola qilingan.

Garmonik izchillik shakllarini xohlagan bir tonallikda erkin, yengil chalish malakalarini egallash uchun mustaqil ish jarayonida major shakllarini barcha major, minor shakllarini esa barcha minor tonalliklarida chalib o'rganish juda muhimdir.

Garmonik shakllarda qo'llanilgan ayrim belgilar tafsiloti quyidagichadir:

1. Akkordlarning chap tarafidan pastda quyilgan «z», «k», «a» harflari akkordning joylashuv holatini (ya'ni, z-zich, k-keng, a-aralash) bildiradi.

2. Akkord o'ng tomonining yuqorisiga qo'yilgan arab raqamlari – akkordning melodik holatini anglatadi.

3. Akkordning yoniga qo'yilgan «g», «t», «m» harflari esa ladning garmonik major, tabiiy yoki melodik minor ekanligini bildiradi.

4. Akkorddagi tushirib qoldirilgan tovushlar (-) belgisi bilan ko'rsatilgan: masalan, $D_7^{(-5)}$ belgisi, kvintasi tushirib qoldirilgan noto'liq dominanseptakkordni anglatadi.

T, S va D larning qo'shilishi

Quyidagi garmonik shakllarni chaling:

- 1) ${}_k T^3 - S | D - T | S - S | D - D | T \parallel$
- 2) ${}_z t^1 - D - t | s - D - t | D - t - s | t - D - D | t \parallel$
- 3) ${}_z t^3 - s - t^5 | D - t^1 - s | D - t - D | t \parallel$
- 4) ${}_k T^5 - S - D - T | S - T - D - | D - T - S - T | S^3 - D - T \parallel$
- 5) ${}_{K(Z)}^* T^3 - T^1 - D^5 - D^1 | T^5 - S^3 - D^1 - | S^3 - S^1 - D^5 - T^3 | S^1 - D^5 - T^1 - | S^5 - S^3 - T^5 \parallel$
- 6) ${}_{Z(K)}^* T^5 - T^3 - D^1 - D^5 | T^1 - S^5 - D^3 - | S^5 - S^1 - D^1 - T^5 | S^3 - D^1 - T^3 - | S^1 - S^5 - T^1 \parallel$
- 7) ${}_{Z(K)}^* t^5 - t^1 - s^3 | t - s | t - s - s | D - - | t^5 - t^3 - t^1 | s - s^1 | t - D | t \parallel$
- 8) ${}_{K(Z)}^* T^3 - S | T^5 - T^3 | S^1 - S^5 | D - | D^5 - T | S^1 - S^3 | D - D | T \parallel$
- 9) $t^3 - s | D^5 - t - t^5 | D^1 - D^5 | t^3 - | t^3 - s - t | s^3 - D | t^5 - s - D^5 | t \parallel$

*5, 6, 7, va 8 shakllardagi akkordlar ketma-ketligini dastlabki berilgan joylashuvda (qavslarsiz), shuningdek, qavslarda ko'rsatilgan joylashuvda ham chalish zarur.

3. Akkordning o`rin almashuvi

3.1 Joylashuv holatini o`zgartmasdan o`rin almashtirish



1-mashq. Quyidagi uchtovushliklarning o`rin almashuvini yaqin melodik holatlarga - yuqoriga va pastga tomon yozing va chaling:



3.2 Masalalar

(amaliy ko`rsatmalar)

1. Berilgan kuyni tonalligi aniqlangandan keyin, uni har bir tovushi funksiya jihatidan **T**, **S** yoki **D** uchtovushligining asosiy tovushi, tersiyasi yoki kvintasi sifatida belgilanishi lozim. Birorta tovushni ikki xil sharhlashga imkon tug`ilganda keyingi garmonik harakatni hisobga olish zarur. Shu xilda «oldindan ko`rish» noto`g`ri qo`shilmalardan, shuningdek **D** - **S** ning o`rinsiz izchilligidan ham saqlanishga yordam beradi.

2. Bir butun tuzimning birinchi va oxirgi akkordi ham odatda barqaror funktsiya - tonikadan iborat bo`ladi. Shunday bo`lsa ham ayrim vaqtlarda, (ko`pincha takt oldida) tuzim dominantadan boshlanishi ham mumkin. Tuzimning subdominant bilan boshlanishi kam uchraydi.

3. Dastlab kuchsiz hissada kelgan akkordni yana bir marta kuchli hissada takrorlash o`rinsizdir. Murakkab o`lchovlarda (yoki oddiy o`lchovlardagi hissalar bo`linganda) bu qoida nisbiy kuchli hissaga ham taalluqlidir.

Eslatma: Bunday chegaralanish shu bilan bog`likki, odatda musiqaviy bayon kuchli va kuchsiz hissa orasidagi chegarada almashuvchi garmoniya bilan xarakterlanuvchi o`zining «garmonik pulsatsiyasi»ga, ya`ni «zarbga tayyorlanish» bilan «zarb berish» ni o`zida mujassam etgan harakatga ega bo`ladi.

Istisno: agar akkord taktning kuchli hissasi kiritilgan bo`lsa, u shu taktning chegarasidan tashqarida ham cho`zib turilishi mumkin.

4. Har bir juft akkordlarning to'g'ri qo'shilishini; birinchisini ikkinchisi bilan, ikkinchisini uchinchisi bilan va hokazo shu kabi, qo'shilishlarni oxirigacha kuzatib boriladi.

5. Bas to'liqsimon chiziq bilan bir, bir yarim, ba'zida esa - ikki oktava oralig'i bilan chegaralangan holda harakatlanishi lozim. Bunga ko'tarilish harakati bilan tushish harakatini almashlab turish orqali erishiladi. Xususan, bir yo'nalishda ikki marta kvintaga (iloji bo'lsa kvartaga ham) bo'lgan yo'nalishga yo'l qo'ymaslik kerak, chunki basning bunday yo'li ayniqsa kuchli hissada boshlanib, yana kuchli hissada tugallansa, kuychan xarakterga ega bo'lolmaydi. Basning kvartaga va kvintaga sakrashlaridan tashqari birorta akkord takrorlangan paytlarda, oktavaga sakrashiga ham yo'l qo'yish mumkin bo'ladi.

Joylashuv holatini o'zgartirmasdan o'rin almashtirish
ko'zda tutilgan quyidagi kuylarni asosiy uchtovushliklar bilan
garmoniyalang:

The image displays eight numbered musical staves, each representing a different harmonic progression. The staves are arranged vertically and numbered 1 through 8. Each staff begins with a treble clef and a key signature of one flat (B-flat). The time signature for all staves is 3/4. The progressions are as follows:

- Staff 1: C4 - D4 - E4 - F4 - G4 - A4 - B4 - C5
- Staff 2: C4 - D4 - E4 - F4 - G4 - A4 - B4 - C5
- Staff 3: C4 - D4 - E4 - F4 - G4 - A4 - B4 - C5
- Staff 4: C4 - D4 - E4 - F4 - G4 - A4 - B4 - C5
- Staff 5: C4 - D4 - E4 - F4 - G4 - A4 - B4 - C5
- Staff 6: C4 - D4 - E4 - F4 - G4 - A4 - B4 - C5
- Staff 7: C4 - D4 - E4 - F4 - G4 - A4 - B4 - C5
- Staff 8: C4 - D4 - E4 - F4 - G4 - A4 - B4 - C5

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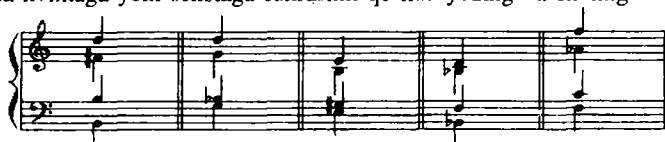
3.3 Yuqorigi ovozning tersiyaga yoki kvartaga tomon harakatida joylashuv holatini o'zgartib o`rin almashtirish

2-mashq. Yuqorigi ovozda tersiyaga yoki kvartaga harakat qilib va bunda joylashuv holatini o'zgartib, quyidagi uchtovushliklarni o`rin almashuvini yozing va chaling:

3.4 Yuqorigi ovozda kvintaga yoki sekstaga tomon sakrama harakatda joylashuv holatini o'zgartib o`rin almashtirish



3-mashq. Quyidagi uchtovushliklarning o`rin almashuvini yuqorigi ovozda kvintaga yoki sekstaga sakrashni qo`llab yozing va chaling:



4-mashq. Quyidagi garmonik davralarni har bir taktda 2, 3, 4 ta o`rin almashuv qo`llab, berilgan ritmik shakl bo`yicha to`rtovozlik bayonda yozing va chaling:

1) (G-dur, cis-moll) 2) (F-dur, cis-moll)

$\frac{2}{4}$ T - S - D - T $\frac{3}{4}$ T - - S - - D - - T

3) (h-moll, As-dur)

$\frac{4}{4}$ T - - S - - D - - T - -

4) (d-moll, E-dur)

$\frac{3}{4}$ S - - T - D - - T

5-mashq. Asosiy uchtovushliklar bilan yuqorigi ovozni garmoniyalang:

1 2 3

D - T s - t D - t t - D t

4 4a

T D t - D t D t - s

6-mashq. Quyidagi kuy parchalarini o`rin almashuv bilan garmoniyalang:

7-mashq. Quyidagi baslarni asosiy uchtovushliklar bilan garmoniyalang:

3.5 Masalalar

(amaliy ko`rsatmalar)

1. Garmoniyalangan avvalgi misollarda asosiy uchtovushliklarni garmonik yoki melodik qo`shish yoxud o`rin almashtirishni qo`llash uchun masalalarni boshidan oxirigacha bir xil holat (zich yoki keng) saqlanib kelindi. Bundan keyin ham ikkita turlicha uchtovushliklarni qo`shganda joylashuv holatini o`zgartish mumkin emas. Ammo, endigi masalalarda joylashuv holatini o`zgartish bilan bog`liq o`rin almashtirishni ham qo`llash mumkin.

Buning uchun berilgan har bir kuyni garmoniyalashdan oldin uning tuzilishini sinchiklab tahlil qilish zarur:

a) tersiya yo`nalmalaridan qaysilarining bir uchtovushlik (T, S, D) doirasida o`rin almashuvni taqozo etishini va qaysilari melodik qo`shilish vaqtida bir akkordni boshqa bir akkord bilan almashtirishni talab etganligini aniqlang;

b) berilgan kuyda kvartaga sakrash yo`li bilan vujudga keladigan o`rin almashuvni barcha hollarini belgilab chiqing;

v) kvintaga yoki sekstaga yuqorilama sakrash vaqtida zich joylashuvdan keng joylashuvga, pastlarna sakrash vaqtida esa keng joylashuvdan zich joylashuvga o`tish talab qilinishini hisobga olib, bularning hammasi uchun oldindan zarur bo`lgan joylashuv holatlarini tayyorlab qo`yish lozim.

Quyidagi kuylarni o`rin almashtirishni barcha holatlarini qo`llab, garmoniyalang:

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Basni garmoniyalashga doir amaliy ko`rsatmalar

O`rin almashtirishni asosan tubandagi hollarda:

- a) bas takrorlangan paytda;
- b) basda oktavaga sakrashlar bo`lganda;
- v) bas ancha yirik cho`zimli notalardan iborat bo`lganda qo`llanish maqsadga muvofiqdir.

Ovozni yo`naltirish vaqtida sodir bo`ladigan xatolarni oldini olish uchun basning kvartaga yo`nalishi garmonik va melodik qo`shilishga, kvintaga yo`nalishi esa faqat garmonik qo`shilishga yo`l qo`yishini esda tutish lozim.

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Ijodiy masalalar

Ijodiy masalalarning o`ziga xos xususiyati talabalarning ijodiy faolligini oshirishga intilishdan iboratdir. Bu intilish vazifalarning quyidagi shakllarida o`z ifodasini topgan:

- a) davriyani birinchi jumla asosida yakunlash;
- b) oddiy ikki va uch qismli ayrim tuzilmalarni va turlicha kadensiyalarni ijod qilish;
- v) bir kuyni o`zini turlicha variantlarda garmoniyalash;
- g) masalani erkin fakturada yechish va h.k.

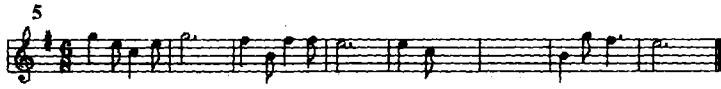
Bunga o`xshagan vazifalarni birmuncha yengillashtirish maqsadida o`ziga xos ritmik va garmonik «ko`rsatma»lardan foydalaniladi, strelkali chiziqalar bilan avjning o`rni ko`rsatiladi, sekvensiyalar belgilanadi.

1

2

3

4



3.6 Garmonik izchilliklar

- 1) $kt^3 - S | D - T | S - zS^3 | D - S | T - S | T \parallel$
- 2) $kt^3 - T - D | T - S - zS | D - D - kD | T \parallel$
- 3) $zt^5 - kt^3 - D | t - zt^5 - s | D - t - s | D - D - kD^3 | t \parallel$
- 4) $kt^1 - T - S - zS | D - T - D - kD | T - S - D - D | T - S - T \parallel$
- 5) $kD^3 | T - D | T - zT | S - T | S - kS | D - D | T \parallel$

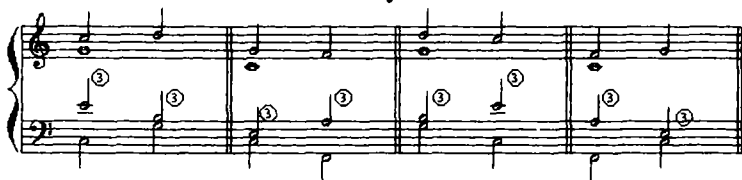
- 6) $zt^1 - D - t \mid D - kD - t \mid s - t - s \mid D - zD - D \mid t \parallel$
 7) $zt^1 - kt - D^1 - zD^5 \mid t - kt^1 - s^5 - zs^3 \mid D - t^3 - s - s^5 \mid D - kD^1 \mid t^5 - t^3 - s - t^5$
 $\mid s^3 - t - s^5 - zs^1 \mid D^5 - kD^3 - \mid t^1 - s - t^5 \parallel$

4. Tersiya sakramalari

4.1 Sopranoda tersiya sakramalari



4.2 Tenorda tersiya sakramalari



1-mashq. *D-dur, g-moll* tonalliklarida T - D va T - S davralarini tersiya sakramalari bilan yozing va chaling:

Eslatma. Tersiya sakramalarida ovozlار joylashuvi o'zgaradi.

Sopranodagi tersiya sakramalarida sakrashning yuqorilama harakatida zich joylashuv - keng joylashuvga, pastlama harakatida esa keng joylashuv - zich joylashuvga almashadi. Tenordagi tersiya sakramalarida esa bularning aksi bo'ladi.

2-mashq. Tersiya sakramalari bo'lgan (yoki ularning tenorda bo'lishi mumkinligini hisobga olib) quyidagi kuy parchalarini garmoniyalang:



3-mashq. Quyidagi bir xil kuy parchalarini turlicha variantlarda garmoniyalanganligiga e'tibor bering va misollarni yoddan chaling:

1a 1b 2a 2b

2v 3a 3b 3v

4a 4b 4v

4.3 Masalalar (amaliy ko'rsatmalar)

Masalalarning dastlabki tahlili umuman oldingi mavzular doirasida qilinadi. Faqat, qarab chiqilayotgan sakrashlarning ayrimlari tersiya sakramalari bo'lishi va uning bilan bog'liq joylashuv holatlarining o'zgarishi mumkinligini esda tutish lozim.

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Ijodiy masalalar

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4.4 Garmonik izchilliklar

- 1) $kt^5 - T^3 | S^3 - D | T^3 - D^3 | T - S | D - D | T \parallel$
- 2) $kt^3 - D^3 - t | s - s - D^3 | t^3 - s - D | t \parallel$
- 3) $zT^3 - D^3 - T - T | S - T - D - D | T - S^3 - T^3 - S | D - D - T \parallel$
- 4) $zt^5 - zt^1 - s | t^5 - kt^3 - D | zt^1 - kt^5 - t | s^1 - zs^3 - kt^3 | D - D - zD^3 | t \parallel$
- 5) $kt^5 - zs^1 - t - D | t^3 - kt^1 - D - | s - zs^3 - D - kD^5 | zt^1 - kt^3 - s - D | t \parallel$
- 6) $zT^3 - D^5 | T^3 - kS^3 | D - zD^5 | T - | kS^3 - T^5 | zS^1 - kS^3 | D - D^5 | T^1 \parallel$
- 7) $zT^3 - D - T^3 - S^3 | T - S - T^3 - Kt^1 | D - D^3 - T - S | D^1 - zD^3 | T - D^3 - T - S | D - T - D^1 - D^3 | kt^3 - D - T^1 - T^5 | S - S^3 - D^1 - zD^3 | T \parallel$

5. Uchtovushliklardan iborat kadensiyalar

5.1 Mukammal avtentik kadensiya

1-mashq. *D-dur, g-moll, c-moll* tonalliklarida mukammal avtentik kadensiyaning bir necha variantlarini yozing va chaling.

5.2 Qarama-qarshi oktavali mukammal avtentik kadensiyalar



2-mashq. *G-dur*, *E-dur*, *b-moll* tonalliklarida qarama-qarshi oktavali mukammal avtentik kadensiyalarni zich va keng joylashuvda yozing va chaling.

5.3 Nomukammal avtentik kadensiyalar



3-mashq. *F-dur*, *e-moll*, *Des-dur* tonalliklarida nomukammal avtentik kadensiyaning bir necha variantini yozing va chaling.

5.4 Yarim avtentik kadensiyalar



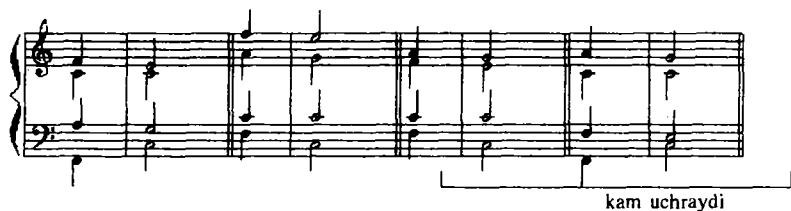
4-mashq. *B-dur*, *gis-moll* tonalliklarida yarim avtentik kadensiyaning bir necha variantini yozing va chaling.

5.5 Mukammal plagal kadensiyalar



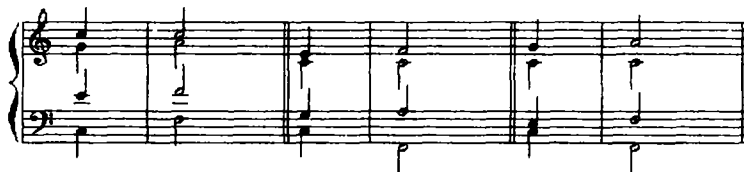
5-mashq. *A-dur, c-moll* tonalliklarida mukammal plagal kadensiyaning bir necha variantini yozing va chaling.

5.6 Nomukammal plagal kadensiyalar



6-mashq. *C-dur, fis-moll* tonalliklarida nomukammal plagal kadensiyaning bir necha variantini yozing va chaling.

5.7 Yarim plagal kadensiyalar



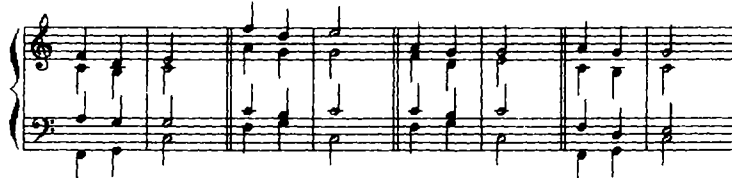
7-mashq. *H-moll, Fis-dur* tonalliklarida yarim plagal kadensiyaning bir necha variantini yozing va chaling.

5.8 To'liq mukammal kadensiya



8-mashq. *As-dur, cis-moll* tonalliklarida to'liq mukammal kadensiyaning bir necha variantini yozing va chaling.

5.9 To'liq nomukammal kadensiyalar



9-mashq. *d-moll, H-dur* tonalliklarida to'liq nomukammal kadensiyaning bir necha variantini yozing va chaling.

10-mashq. Ko'rsatilgan tonalliklarda quyidagi kadensiyalarni yozing va chaling:

- 1) Mukammal plagal kadensiya (*g-moll, E-dur*);
- 2) To'liq mukammal kadensiya (*h-moll, C-dur*);
- 3) Yarim avtentik kadensiya (*D-dur, f-moll*);
- 4) Nomukammal avtentik kadensiya (*G-dur, b-moll*);
- 5) Yarim plagal kadensiya (*B-dur, cis-moll*);
- 6) To'liq nomukammal kadensiya (*A-dur, c-moll*);
- 7) Nomukammal plagal kadensiya (*e-moll, Des-dur*);
- 8) Mukammal avtentik kadensiya (*c-moll, H-dur*).

6. Uchtovushliklardan iborat motivlarda sekvensiyalar chalish

Sekvensiyalarning bu bo'limida keyingi mavzularning shunga muvofiq bo'limlaridagidek, akkordlarning o'zaro funksional aloqalarini saqlagan holda garmonik motivlarni turlicha tonalliklarga ko'chirib chalish uchun materiallar berilgan. Sekvensiyalarning bu turi **modulatsiyalovchi sekvensiyalar** nomini olgan.

Modulyatsiyalovchi sekvensiyalar bo'yicha mashq qilish - texnik jihatdan berilgan misollarni ko'rsatilgan intervallarga ko'chirib borishdan boshqa narsa emas, natijada modulyatsiyalashning bu turi alohida tushuntirishga ham muhtoj emas.

1-mashq. T-D davrasini motiv sifatida foydalanib, bir ton bo'yicha yuqorilama va pastlama (kat.2 lar bo'yicha modulatsiyalovchi) sekvensiyalar chaling:

6.1 Pastlama sekvensiya namunasi:

a g f c cis h a

xotima kadansi

Pastlama sekvensiyalar uchun motivlar:

6.2 Yuqorilama sekvensiya namunasi:

C D E Fis As B C

xotima kadansi

Eslatma: Badiiy amaliyotda sekvensiyalar odatda 2-3 halqa doirasida cheklangan holda o'tkaziladi, bu hol talabalarning garmonik mashqlarida ko'rsatilgan sekvensiya halqalar sonini cheklash uchun asos bo'la olmaydi.

Yuqorilama sekvensiyalar uchun
motivlar



2-mashq. Badiiy adabiyot namunalaridan asosiy uchtovushliklardan iborat kadensiyalarni toping. Kadentsiya turini aniqlab, uning garmonik shaklini turli tonallikka transpozitsiya (ko`chirish) qilish bilan chaling:

Avtentik kadensiyaning namunasi

Allegro con brio

L.Betxoven 5-simfoniya



7. Kadans kvarsekstakkordi

7.1 Kadans kvarsekstakkordining dominanta uchtovushligiga yechilishidagi olti xil holati

C-dur



a-moll



1-mashq. Yuqorida berilgan namuna bo'yicha quyidagi kadans kvarsekstakkordlarni dominantaga yechilishi bilan yozing va chaling. Har bir garmonik davrani tonika uchtovushligi bilan yakunlang:



Mashqni bajarish namunalari

Misollarni tahlil qiling va yoddan chaling:



2-mashq. Berilgan tonalliklarda quyidagi kadans kvarsekstakkordlarni tuzing va yeching:

- 1) *E-dur* da tersiyaning melodik holatidagi, zich joylashgan K64
- 2) *fis-moll* da kvintaning melodik holatidagi, zich joylashgan K64
- 3) *B-dur* da primaning melodik holatidagi, keng joylashgan K64
- 4) *gis-moll* da tersiyaning melodik holatidagi, keng joylashgan K64

3-mashq. *B-dur*, *A-dur*, *f-moll* tonalliklarida T - S - K64 - D - T garmonik ketma-ketligini yozing va chaling.

Garmonik tahlil qilish va yoddan chalish uchun misol namunalari

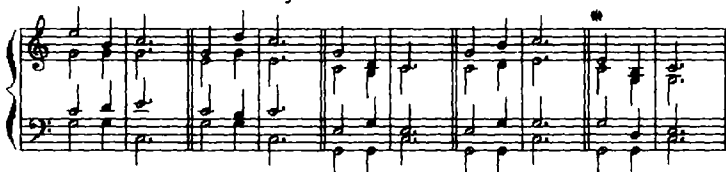


7.2 Kadans kvarsekstakkordining to`liq kadensiyalarda yechilishining alohida shakllari

Yuqorigi uch ovozning ko`tarilish harakati orqali yechilishi



Kuydagi yetakchi tovushga yuqorilama va pastlama sakrash orqali yechilishi



*Bir yo`nalishda yuqorigi uchala ovozda ham sakrashlarning mavjudligi tufayli maqsadga muvofiq emas.

4-mashq. Quyidagi kadans kvarsekstakkordlarni pog`onama-pog`ona harakat orqali yoki kuyda yetakchi tovushga tomon sakrash orqali yechilishi bilan yozing va chaling. Har bir misolni tonikaga qadar yetkazing.



7.3 Kadans kvarsekstakkordli kadensiyalar

To`liq kadensiyalarning namunalari



Yarim kadensiyalarning namunalari



5-mashq. Ko`rsatilgan ritmik shaklga muvofiq kvarsekstakkordli to`liq kadensiyalar tuzib yozing va chaling:

① (F-dur, gis-moll); ② (A-dur, es-moll);

2/4 S - K64 D T 3/4 S - K64 - D

③ (e-moll, Des-dur); ④ (B-dur, cis-moll);

4/4 S - - K64 D T 2/4 S - K64 - D - T

6-m a s h q. *h-moll, As-dur, cis-moll, F-dur* tonalliklarida ko`rsatilgan ritmik shaklga muvofiq akkordlarning quyidagi ketma-ketligini yozing va chaling:

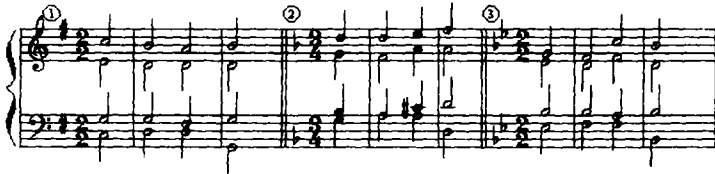
○ ○ ♩ ♩ ○

T S K64 D T

7.4 Kadans kvarsekstakkordi kiritilgan sekvensiyalar

7-mashq. Tersiyalar bo`yicha yuqoriga va pastga tomon, major va minor tonalliklarining almashinishidan iborat bo`lgan sekvensiyalar chaling:

Sekvensiyalar uchun motivlar:



Lad almashuvi bilan bo`ladigan sekvensiyalarda tonalliklarning tersiyalar bo`yicha almashinib turishi quyidagicha amalga oshiriladi:

Majordan

pastlama sekvensiyada kichik tersiya pastga, ya'ni, parallel tonallikka;

yuqorilama sekvensiyada katta tersiya yuqoriga, ya'ni, dominantaga parallel tonallikka.

Minordan

pastlama harakatda katta tersiya pastga, ya'ni, subdominantaga parallel tonallikka;

yuqorilama harakatda kichik tersiya yuqoriga, ya'ni, parallel tonallikka o'tadi.

Sekvensiyalarning oxiri - mashq paytlarida odatda, fortepiyano klaviaturasining chap va o'ng chegaralariga (eng past va eng yuqori registrlardan tashqari) to'g'ri keladi.

pastlama sekvensiyada - majordan C → a; minordan a → F;

yuqorilama sekvensiyada - majordan C → e; minordan a → C.

Pastlama sekvensiya namunasi:

C a F d

s K6+ D T

Yuqorilama sekvensiya namunasi

a C e G

s K6+ D t

7.5 Masalalar (amaliy ko'rsatmalar)

1. Masalalarni garmoniyalash tonallikni to'g'ri aniqlagandan keyin boshlanadi.
2. Davriyadagi har bir jumlani chegaralari aniqlanadi.
3. O'rta va xotima kadensiyalar uchun garmoniyalar va garmonik davralar belgilanadi.
4. Sezuraning o'ziga xos xususiyatlari hisobga olinadi. Sezura garmonik harakatda asosan tinim taassurotini beradi; natijada birinchi jumlaning oxirgi akkordi bilan ikkinchi jumlaning boshlang'ich akkordi bevosita funktsiya aloqasida bo'lmaydi. Shuning uchun ham ikkinchi jumlaning istalgan bir garmoniyadan - D, T va hatto S dan ham (yarim kadensiyadagi dominantandan keyin) boshlash mumkin.
5. Garmoniyalash uchun berilgan ovozdagi qo'shimcha plagal kadensiya ham uchrashi mumkin; bu kadensiyaning maxsus belgi bilan ko'rsatish va davriyaning xotima kadensiyasidan ajratish kerak.
6. Basni garmoniyalashda kuyning birinchi va ikkinchi jumlaridagi ritmik shakliga e'tibor berish kerak. Kuyning ikkinchi jumlasini:
 - a) birinchi jumlaning ritmik shakliga o'xshatib;
 - b) qo'shimcha kontrast asosida;
 - v) ko'rsatilgan har ikkala usulni erkin qo'llanish yo'li bilan tuzish mumkin.

Quyida berilgan kuy va baslarni garmoniyalang:

The image displays four musical exercises, numbered 1 through 4. Each exercise consists of two staves: a treble clef staff for the melody and a bass clef staff for the bass line. Exercise 1 is in 2/4 time with a key signature of one sharp (F#). Exercise 2 is in 2/4 time with a key signature of one sharp (F#). Exercise 3 is in 3/4 time with a key signature of one sharp (F#). Exercise 4 is in 3/4 time with a key signature of two flats (Bb, Eb). The notation includes various rhythmic values, accidentals, and dynamic markings.

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Ijodiy masalalar

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7.6 Garmonik izchilliklar

- 1) $kT^3 - T \mid S - S \mid K64 - D \mid T \parallel$
- 2) $zT^5 - D \mid T - T \mid S - S \mid K64 - D \mid T \parallel$
- 3) $kT^1 - D - T \mid S - S - D \mid T - S - T \mid K64 - K64 - D \mid T \parallel$
- 4) $zT^3 - T - S - D \mid T - S - D - D \mid T - S - K64 - D \mid T \parallel$
- 5) $kt^3 - zD^3 - t \mid s - D - D \mid t - t - s \mid K64 - K64 - D \mid t \parallel$
- 6) $T^3 - S - T^5 - S \mid D - T - S - S \mid K64 - D - T - S \mid T \parallel$
- 7) $k^1 t^3 - D^5 - t \mid D^3 - t - zt^3 \mid s^3 - s - s \mid K64 - D - D^1 - t - t \mid s - s - s^1 \mid K64 - K64 - D \mid t \parallel$

8. Asosiy uchtovushliklarning sekstakkordlari

8.1 Sekstakkordning o`nta holati



1-mashq. Quyidagi sekstakkordlarni har birini to`rtovozlik bayonda o`nta holat bo`yicha yozing va chaling.



2-mashq. To`rtovozlik bayondagi quyidagi sekstakkordlarni yozing va chaling:

- 1) *si* tovushidan – asosiy tovushi oktavada juftlangan, primaning melodik holatidagi major sekstakkordi;
- 2) *fa* tovushidan – kvintasi oktavada juftlangan, primaning melodik holatidagi minor sekstakkordi;
- 3) *do* tovushidan – kvintasi univsonda juftlangan, primaning melodik holatidagi major sekstakkordi;
- 4) *do-diez* tovushidan – asosiy tovushi univsonda juftlangan, primaning melodik holatidagi minor sekstakkordi;
- 5) *mi-bemol* tovushidan – kvintasi oktavada juftlangan, kvintaning melodik holatidagi major sekstakkordi.

3-mashq. Ko`rsatilgan tonalliklarda quyidagi akkordlarni tuzing:

- 1) primasi univsonda juftlangan, primaning melodik holatidagi S_6 (*g-moll, Des-dur*);
- 2) kvintasi oktavada juftlangan, kvintaning melodik holatidagi D_6 (*A-dur, c-moll*);
- 3) primasi oktavada juftlangan, primaning melodik holatidagi T_6 (*C-dur, cis-moll*);
- 4) kvintasi oktavada juftlangan, primaning melodik holatidagi D_6 (*D-dur, b-moll*);
- 5) primasi univsonda juftlangan, kvintaning melodik holatidagi S_6 (*f-moll, H-dur*).

8.2 Uchtovushliklarni sekstakkordga almashishi

Uchtovushliklar shu pog'onaning sekstakkordiga quyidagi usullarning biri bilan almashadi:

a) ikkita umumiy tovushni o'z joyida saqlash yo'li bilan (bu usul uchtovushlikning tersiyasi melodik holatda bo'lganda ayniqsa, qulaydir):



b) bitta ovozni o'z joyida saqlash yo'li bilan, masalan:



v) ovozlarning barchasini harakat qildirish yo'li bilan, masalan:



4-mashq. Quyidagi uchtovushliklarni sekstakkordga almashtiring:

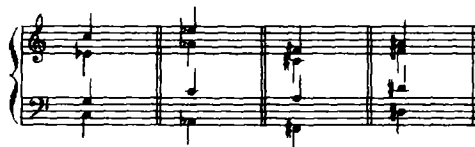
a) ikkita ovozni o'z joyida saqlab;



b) bitta ovozni o'z joyida saqlab;



v) barcha ovozlarni harakatini qo`llab.

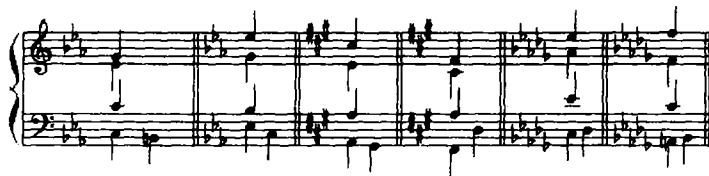


8.3 Sekstakkordlarning kvarta-kvinta nisbatidagi uchtovushliklar bilan qo`shilishi (T - D6; T - S6)

Sekstakkord kvarta-kvinta nisbatidagi uchtovushlik bilan ovozlarning ravon harakati bilan, garmonik qo`shiladi.



5-mashq. Asosiy uchtovushliklarning sekstakkordlarini qo`llagan holda, quyidagi garmonik davralarini turlicha variantda yozing va chaling:



(T6 - D; T6 - S)



6-mashq. Berilgan garmonik shakllarni ko`rsatilgan tonalliklarda yozing va chaling:

- 1) T6-S-D-T6 (*F-dur, cis-moll*);
- 2) S-T6-D (*h-moll, Des-dur*);
- 3) T-T6-D-T-S-T6 (*d-moll, H-dur*);
- 4) D-T6-S-T6 (*g-moll, E-dur*).

8.4 Sekstakkordning sekunda nisbatidagi uchtovushlik bilan qo`shilishi

Bu akkordlarni qo`shganda ovozlarni ravon harakat bilan yo`naltirish maqsadga muvofiqdir, ammo, sakrashlarga ham yo`l quyish mumkin.

S6 - D



7-mashq. S6-D davrasini:

- a) ovozlarning ravon harakati;
- b) sakrama harakatlarini qo`llab yozing va chaling.

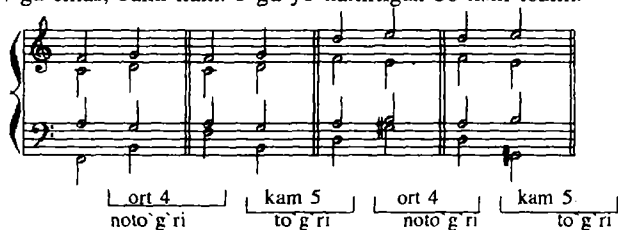


S - D6

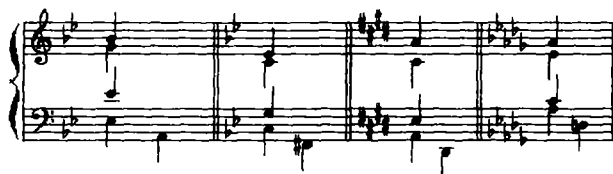
Bu qo`shilish ko`pgina man etilgan parallelizmlarni hosil qilishi mumkin, shuning uchun ham o`ziga alohida diqqatni talab etadi.



Eslatma: S - D6 qo`shilishida (majorda ham, minorda ham) basning harakati ort. 4 ga emas, balki kam. 5 ga yo`naltirilgan bo`lishi lozim.



8-mashq. Ovozlarining ravon harakati, shuningdek variant sifatida sakrama harakatni qo`llagan holda S - D6 davrasini yozing va chaling:



8.5 Masalalar

Sekstakkordlarning qo`llanilishi o`zining melodik shakli jihatidan kuydan keyin muhim hisoblanadigan basning harakat yo`lini ancha boyitishi mumkin. Shuning uchun berilgan kuylarni garmoniyalashda bas partiyasining melodik shakliga alohida e`tibor berish, buning uchun:

- a) T, S va D uchtovushliklarini ularning sekstakkordlari bilan navbatma - navbat berish;
- b) asosiy uchtovushliklarni asosan kadensiyalarda qo`llanish uchun saqlab turish;
- v) ikki chetki ovozlarning baravariga sakrashidan saqlanish;
- g) ikkinchi jumlada asosiy qo`rinishdagi tonikani faqat boshda va eng oxirda berish;
- d) garmoniyalashda, yuqorida ko`rsatib o`tilganidek, umumiy yaxlit rejani nazarda tutish lozim.



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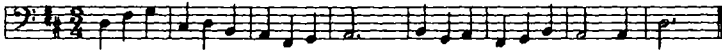
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Ijodiy masalalar

1



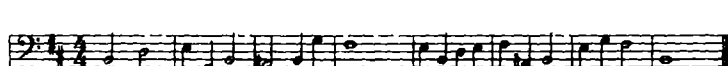
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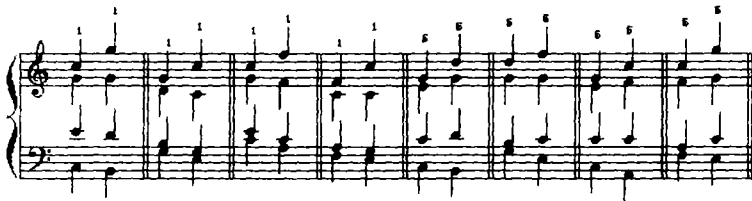
6



9. Uchtovushlikning sekstakkord bilan qo`shilishidagi sakrashlar

9.1 Primalar yoki kvintalarning *yuqorilama* sakrashlari

Birinchi akkord z i ch yoki k e n g joylashgan uchtovushlik, ikkinchisi esa sekstakkord bo`lishi shart. Bas pastga, ya`ni sakrashga qarama-qarshi yo`naladi:

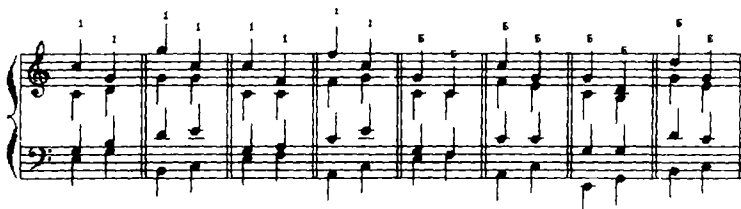


9.2 Prima yoki kaintalarning *p a s t l a m a* sakrashini garmoniyalashning ikki xil varianti:

1) birinchi akkord keng joylashgan asosiy uchtovushlik, ikkinchisi esa sekstakkord bo'lishi mumkin. Bas pastga, ya'ni sakrash yo'li bilan bir tomonga harakatlanadi.



2) birinchi akkordni aralash joylashuvdagi sekstakkord, ikkinchisini esa zich joylashgan uchtovushlik qilib ham olish mumkin. Bu holda bas yuqoriga, sakrashga qarama-qarshi tomonga yo`naladi.



9.3 O`rta ovozlardagi sakrashlar

Shu qoidalarga asoslanib, o`rta ovozlarda ham sakrashlarga yo`l qo`yish mumkin.



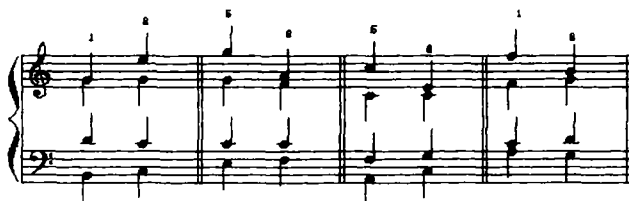
9.4 Qo`shaloq sakrashlar

Zarur hollarda primaning-primaga, kvintaning-kvintaga baravariga qo`shaloq sakrashlariga ham yo`l qo`yish mumkin. Bunda ular joylashgan ovozlar parallel yoki qarama-qarshi kvartalar bilan harakatlanishlari lozim.



9.5 Aralash sakrashlar

Sekstakkordni boshqa funksiyadagi uchtovushlik bilan yonma-yon qoʻllanish ularning turli tovushlarning sakrashlariga imkon beradi. (1-3, 5-3 va h.k.)



1-mashq. *D-dur, F-dur, h-moll* tonalıklarida akkordlarning quyidagi ketma-ketligini sopranoda *y u q o r i l a m a* sakrash bilan yozing va chaling:

- a) T-S6-D; b) T-D6; v) D-T6.

2-mashq. *A-dur, g-moll, C-dur* tonalıklarida akkordlarning quyidagi ketma-ketligini sopranoda *p a s t l a m a* sakrash bilan yozing va chaling.

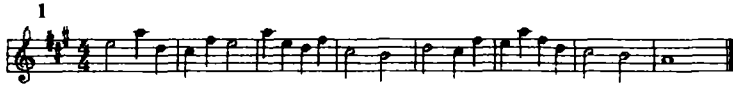
- a) T-T6-S; b) T-S6-D.

3-mashq. Quyidagi kuy parchalarini garmoniyalang:



9.6 Ijodiy masalalar

1



A single staff of music in treble clef, 2/4 time signature, with a key signature of one flat (B-flat). The melody consists of quarter and eighth notes.

2



A single staff of music in treble clef, 2/4 time signature, with a key signature of two flats (B-flat, E-flat). The melody consists of quarter and eighth notes.

3



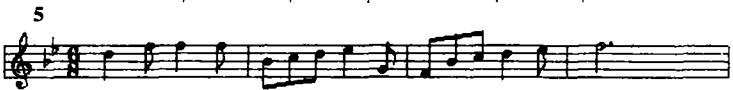
A single staff of music in treble clef, 2/4 time signature, with a key signature of one flat (B-flat). The melody consists of quarter and eighth notes.

4



A single staff of music in bass clef, 2/4 time signature, with a key signature of one flat (B-flat). The melody consists of quarter and eighth notes.

5



A single staff of music in treble clef, 2/4 time signature, with a key signature of two flats (B-flat, E-flat). The melody consists of quarter and eighth notes.

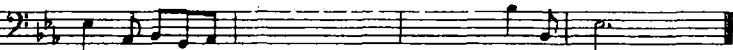


A continuation of exercise 5, showing a longer melodic phrase with a slur over several notes.

6

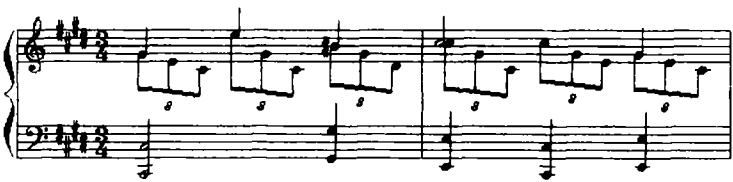


A single staff of music in bass clef, 2/4 time signature, with a key signature of two flats (B-flat, E-flat). The melody consists of quarter and eighth notes.



A continuation of exercise 6, showing a shorter melodic phrase.

7 Berilgan birinchi jumlani davriyagacha to'ldiring:



Exercise 7, part 1: A piano accompaniment in treble and bass clefs, 2/4 time signature, with a key signature of one flat (B-flat). It features eighth-note chords in the right hand and single notes in the left hand.



Exercise 7, part 2: A continuation of the piano accompaniment for exercise 7, showing a longer phrase.

Eslatma: Garmoniyalanishi lozim bo'lgan bu parchani, boshlangan faktura bayoni saqlangan holda tugatish tavsiya etiladi. Davriya tuzilishi, kadanslar to'g'risida yuqorida berilgan ma'lumotlarga asoslanib, dastlab kuyni boshdan oxirigacha taxminan, tugallab yozib chiqing, so'ng uni to'rt ovozli tuzimda garmoniyalang va shundan keyingina belgilangan akkordlar izchilligini tavsiya qilingan figuratsiya (jo'r) yordamida bayon qilish maqsadga muvofiqdir. Garmonik bayonning bu ko'rinishi masalani romans, qo'shiq turiga yaqinlashtiradi.

9.7 Garmonik izchilliklar

- 1) $kT^1 - T_6 \mid S - D_6 \mid T - S_6 \mid K_{64} - D \mid T \parallel$
- 2) $kT^3 - S_6 - D \mid T_6 - S - S_6 \mid K_{64} - K_{64} - D \mid T \parallel$
- 3) $T - T_6 - S \mid D - D_6 - T \mid S_6 - K_{64} - D \mid T \parallel$
- 4) $t - s_6 - D - t_6 \mid s - s_6 - K_{64} - D \mid t - s - t \parallel$
- 5) $T - T_6 - D - D_6 \mid T - S - D_6 - T \mid K_{64} - D - T \parallel$
- 6) $T_6 - T \mid S_6 - S \mid K_{64} - D \mid T - S \mid T \parallel$
- 7) $kt^3 - s - t_6^5 - t_6^1 \mid s^3 - s_6^1 - D - D_6^1 - t^3 - s_6^1 - s_6^5 \mid K_{64} - D - t \parallel$
- 8) $kt^3 - D_6^1 - t^1 \mid s_6^1 - D - t_6 \mid s^3 - ks^3 - s_6 \mid K_{64} - D - D_6 - t - s_6 \mid D - t_6 - s \mid K_{64} - K_{64} - D \mid t \parallel$

10. Ikki sekstakkordning qo'shilishi

10.1 Kvarta-kvinta nisbatidagi ikki sekstakkordning qo'shilishi

$T_6 - D_6$, $T_6 - S_6$ lar (va aksincha) quyidagi usullar bilan qo'shiladilar:

- a) ikki umumiy tovushni o'z joyida saqlab;
- b) bitta umumiy tovushni o'z joyida saqlab.



Eslatma: Minorada $T_6 - D_6$ lar qo'shilishlarida basni ort.5 o'rniga kam.4 ga yo'naltirish lozim, masalan:



ort.5
noto'g'ri

kam.4
to'g'ri

1-mashq. Quyidagi davralarni to'ldiring va chaling:

- a) ikkita umumiy tovushni o'z joyida saqlab;
- b) bitta umumiy tovushni o'z joyida saqlab.

a) b)

10.2 Sekunda nisbatidagi ikki sekstakkordning qo'shilishi (S6 - D6)

ort.2 noto'g'ri kam.7 to'g'ri kat.2 to'g'ri

Eslatma: Minorda qo'shilganda basning harakati ort.2 ga emas, balki kam.7 ga, melodik minorda esa kat.2 ga yo'naltirilgan bo'lishi mumkin.

2-mashq. Quyidagi davralarni to'ldiring va chaling:

3-mashq. Quyidagi qo'shilmalarni ko'rsatilgan tonalliklarda yozing va chaling:

1. T - D6 - T (*G-dur, f-moll*);
2. T - S6 - T (*c-moll, E-dur*);
3. T - T6 - D6 (*h-moll, Des-dur*);
4. T6 - S6 - S (*d-moll, Fis-dur*);

5. S - S6 - D (*D-dur, b-moll*);
6. D - D6 - T6 (*e-moll, H-dur*);
7. S6 - D6 - T (*g-moll, As-dur*);
8. S6 - T6 - S - D6 (*B-dur, cis-moll*);
9. T - T6 - S6 - S - K64 - D - T (*C-dur, gis-moll*);
10. S6 - D - T6 - S - K64 - D - T (*F-dur, dis-moll*).

10.3 Sekstakkordli kadensiyalar

To'liq mukammal kadensiya



To'liq nomukammal kadensiya



Kvarsekstakkordli to'liq kadensiya



4-mashq. Asosiy uchtovushliklarning sekstakkordlari kiritilgan kadensiyalarni yozing va chaling:

- 1) to'liq mukammal kadensiya (*D-dur, As-dur, gis-moll*);
- 2) to'liq nomukammal kadensiya (*d-moll, h-moll, Ges-dur*);
- 3) kvarsekstakkordli to'liq kadensiya (*e-moll, fis-moll, Des-dur*).

10.4 Sekstakordli sekvensiyalar

5-mashq. Asosiy uchtovushliklarning sekstakordlari qo`llanilgan motivlarga sekvensiyalar chaling:

a) bir ton bo`yicha pastga tomon;

Musical notation for exercise a) showing a sequence of four chords moving down one tone. The notation is in 2/4 time, with a key signature of one flat (B-flat). The chords are: 1) C6 (C4, E4, G4, Bb4, C5, G4), 2) Bb6 (Bb3, D4, F4, Ab4, Bb4, F4), 3) Bb6 (Bb3, D4, F4, Ab4, Bb4, F4), 4) Ab6 (Ab3, Bb3, D4, F4, Ab4, Bb4).

b) bir ton bo`yicha yuqoriga tomon;

Musical notation for exercise b) showing a sequence of three chords moving up one tone. The notation is in 2/4 time, with a key signature of one flat (B-flat). The chords are: 1) C6 (C4, E4, G4, Bb4, C5, G4), 2) D6 (D4, F4, Ab4, Bb4, C5, G4), 3) E6 (E4, G4, Bb4, C5, D5, G4).

v) kichik tersiyalar bo`yicha yuqoriga tomon;

Musical notation for exercise v) showing a sequence of four chords moving up by a minor third. The notation is in 2/4 time, with a key signature of one flat (B-flat). The chords are: 1) C6 (C4, E4, G4, Bb4, C5, G4), 2) Eb6 (Eb3, G3, Bb3, D4, Eb4, G4), 3) F6 (F4, Ab4, Bb4, C5, D5, G4), 4) G6 (G4, Bb4, C5, D5, E5, G4).

g) major va minorni almashtirgan holda, tersiyalar bo`yicha pastga tomon.

Musical notation for exercise g) showing a sequence of four chords moving down by a minor third, alternating major and minor triads. The notation is in 2/4 time, with a key signature of one flat (B-flat). The chords are: 1) C6 (C4, E4, G4, Bb4, C5, G4), 2) Eb6 (Eb3, G3, Bb3, D4, Eb4, G4), 3) F6 (F4, Ab4, Bb4, C5, D5, G4), 4) G6 (G4, Bb4, C5, D5, E5, G4).

6-mashq. Badiiy musiqa adabiyoti namunalaridan asosiy uchtovushliklar-ning sekstakkordlari kiritilgan garmonik davralarni toping. Misollarni tahlil qilgach, ularning garmonik shaklini turli tonalliklarga ko'chirib chaling.

Asosiy uchtovushliklarning sekstakkordlari qo'llanilgan badiiy parcha namunasi:

Andante molto P Chaykovskiy "Bulbul"

Sev-may-man men op-poq qi-shing-ni Sev-may-man bo'-ron-li sha-mol-ni

10.5 Masalalar

Bu mavzuda bayon qilingan imkoniyatlarni ta'limning dastlabki bosqichidagi qat'iy chegaralanishlar bilan taqqoslaganda, turlicha sakrashlarning (tersiya sakramalari, prima va kvintalarning sakrashlari, aralash sakrashlar) qo'llanilishi ovoz yo'nalishi vositalarini ancha kengaytirishi o'z-o'zidan ayon bo'ladi.

Endi kuyga faqat akkordlarning o'rin almashuvi yordamidagina emas balki, turlicha akkordlar orasidagi sakrashlar bilan ham rang-baranglik kiritish mumkin bo'ladi. O'z-o'zidan ma'lumki, ko'pincha sakrashlar ovoznig ravon harakati bilan almashtirilib turiladi. Bunda turlicha akkordlar orasidagi sakrashdan keyin ovoznig qarama-qarshi tomonga qiladigan harakati, bir akkord doirasidagi o'rin almashuvdagiga qaraganda ham yanada muhimroqdir.

Masalalarning dastlabki tahlilida sakrashlar yolg'iz tersiyaning-terseyaga sakrashi yoki o'rin almashuvlar vaqtidagina emas balki, prima va kvintalarning sakrashlarida ham uchrashi mumkinligini e'tiborga olish lozim. Xuddi avvaldagidek sakrashlarni vujudga keltiruvchi tovushlar ostiga mo'ljallangan akkordlarning baslarini oldindan qo'yib chiqish va yo'l-yo'lakay ikki chekkadagi ovozlarni orasida yashirin oktava va yashirin kvintalar bor-yo'qligini tekshirib borish tavsiya etiladi.

Quyida berilgan kuy va baslarni garmoniyalang

2



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13



Detailed description: This image shows a page of musical notation with 13 numbered staves. Each staff contains a sequence of notes and rests, primarily in a 2/4 time signature. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests. The key signature changes throughout the piece, starting with one sharp (F#) and ending with two sharps (F# and C#). The staves are arranged vertically, with the first two staves (2 and 3) grouped together, and the remaining staves (4 through 13) each starting with a new measure number. The notation is clear and legible, with a focus on the melodic line.

14

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Ijodiy masalalar

1

2

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Adagio

6 6 6 6 K64

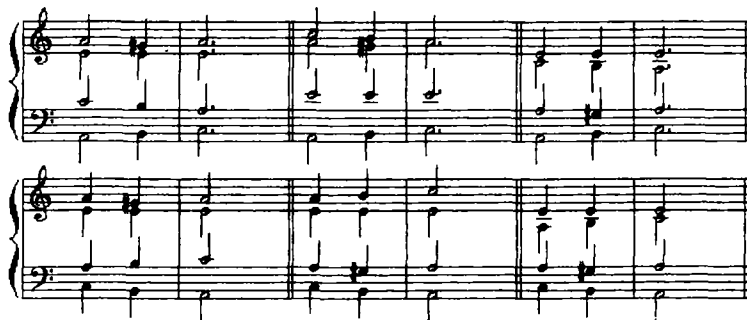
10.6 Garmonik izchilliklar

- 1) $zT^3 - kS^3 \mid D - D6 \mid T6 - S6 \mid K64 - D \mid T \parallel$
- 2) $S6 - D \mid T6 - D6 - T \mid D - D6 - T \mid S6 - S - S \mid K64 - K64 - D \mid T \parallel$
- 3) $T - T6 - T \mid D6 - D - T \mid S6 - S - S6 \mid K64 - K64 - D \mid T \parallel$
- 4) $kT^3 - zD^3 \mid T6 - S6 \mid K64 - D \mid T \parallel$
- 5) $T6 \mid D6 - T \mid S6 - S \mid K64 - D \mid T \parallel$
- 6) $T6 - S6 - D6 \mid T - S - S6 \mid K64 - K64 - D \mid T \parallel$
- 7) $zT^3 - T6^1 - D6^1 - T \mid S6 - zT^3 - kS^3 - S6 \mid K64 - K64 - D - D6^1 \mid T^1 - S - T \parallel$
- 8) $t - s6 - D6 \mid t - D - t6 \mid s - t6 - t \mid s6 - K64 - D \mid t \parallel$
- 9) $zT^3 - D6^5 - T6^5 \mid S6 - S - D \mid T6 - S - S6 \mid K64 - K64 - D \mid T \parallel$
- 10) $at6^5 \mid t^3 - s6 \mid D - D6^5 \mid t^3 - t6^1 - kS^3 \mid t6 - zS6^1 \mid K64 - K64 - D \mid T \parallel$

11. O`tkinchi va yordamchi kvarekstakkordlar

11.1 O`tkinchi kvarekstakkordlar

Tonika uchtovushligi va uning sekstakkordi (yoki aksincha) orasiga o`tkinchi dominanta kvarekstakkordi, subdominanta uchtovushligi va uning sekstakkordi (yoki aksincha) orasiga esa o`tkinchi tonika kvarekstakkordlari joylashadilar.



1-mashq. O`tkinchi kvarekstakkordni turlicha melodik holatlarda yozing va chaling:

- a) tonika uchtovushligi va uning sekstakkordi orasida (*e-moll, B-dur*);
- b) subdominanta uchtovushligi va uning sekstakkordi orasida (*c-moll, E-dur*);
- d) tonika sekstakkordi va uning uchtovushligi orasida (*fis-moll, As-dur*);
- e) subdominata sekstakkordi va uning uchtovushligi orasida (*D-dur, b-moll*).

11.2 Yordamchi kvarekstakkordlar

Tonika basi fonidagi yordamchi subdominant kvarekstakkord



Zich va keng joylashuvning almashuviga asoslangan yordamchi kvarsekstakkord varianti



2-mashq. *A-dur, g-moll, H-dur, cis-moll* tonalliklarida turlicha melodik holatlardan tonika basi fonidagi yordamchi kvarsekstakkordni yozing va chaling.

Dominanta basi fonidagi yordamchi tonika kvarsekstakkordi

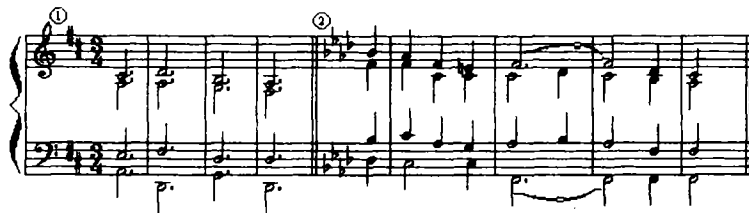


3-mashq. *B-dur, e-moll, As-dur, fis-moll* tonalliklarida turlicha melodik holatlardan dominanta basi fonidagi yordamchi kvarsekstakkordni yozing va chaling.

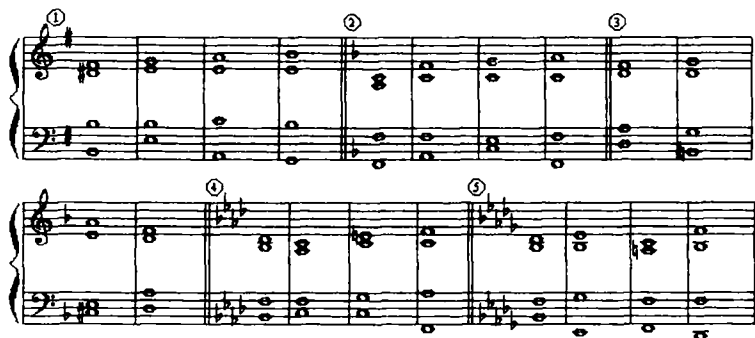
4-mashq. Ko`rsatilgan tonalliklarda avtentik kadensiyaning turlicha variantlarini, undan keyin esa tonika basi fonidagi yordamchi kvarsekstakkord bilan qo`shimcha plagal kadensiya yozing va chaling:

- 1) to`liq va qo`shimcha plagal kadensiya (*D-dur, f-moll*);
- 2) nomukammal avtentik va qo`shimcha plagal kadensiya (*B-dur, gis-moll*);
- 3) kvarsekstakkordli to`liq va qo`shimcha plagal kadensiya (*F-dur, cis-moll*);
- 4) mukammal avtentik va qo`shimcha plagal kadensiya (*Es-dur, fis-moll*).

5-mashq. Qo`shimcha plagal kadensiyali quyidagi misollarni chaling va tahlil qiling. Shundan keyin birinchi misolni *F-dur* ga, ikkinchi misolni esa *a-moll* ga ko`chirib chaling.



6-mashq. Asosiy uchtovushliklar va ularning aylanmalaridan iborat akkordlar ketma-ketligini aniqlang. Misollarni boshqa tonalliklarga ko'chirayotib yoddan chaling.

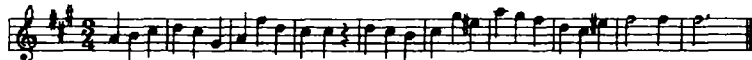


11.3 Masalalar

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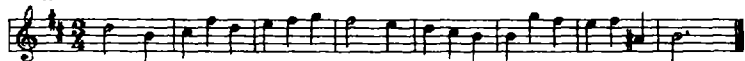
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Ijodiy masalalar

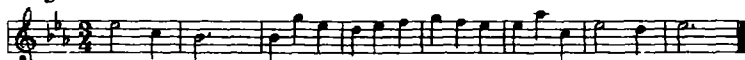
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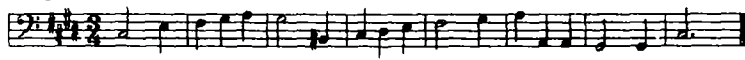
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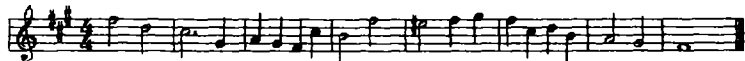
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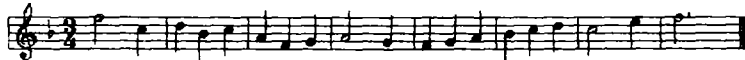
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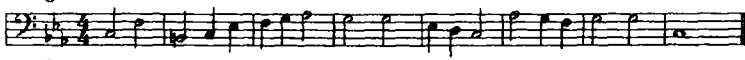
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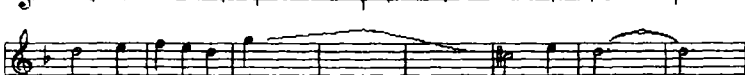
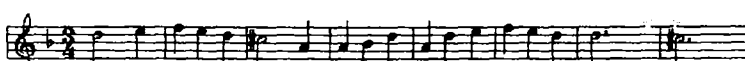
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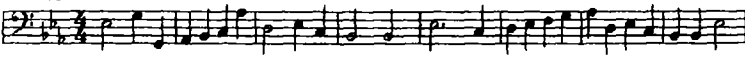
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11.4 Garmonik izchilliklar

- 1) T - T6 | S - D6 | T6 - S6 | K64 - D | T - S64 | T ||
- 2) D - D6 | T - D64 - T6 | S - S-S6 | K64 - K64 - D | T - S64 - S64 - T ||
- 3) T - D6 - T | S6 - T64 - S | K64 - K64 - D | T ||
- 4) t6 - t | D6 - t | s6 - s | K64 - D | t - s64 | t ||
- 5) t6 - D64 - t | s6 - t64 - s | K64 - K64 - D | t - t - s64 | t ||
- 6) T - D64 | T6 - S6 | D - T³ | S³ - S6 | kK64 - zD³ | T - S64 | T ||
- 7) T - T6 - D64 - T | S6 - T64 - S - S6 | K64 - K64 - K64 - D | T - S64 - T ||

- 8) t - D - t6 | s - t64 - s⁵ | D - D - D6 | t - D64 - t6 | s - K64 - D | t ||
 9) T-S64-T | D6 - D6- D | T6 - D64-T | S6-S- 64 | S6 - K64 - D | T- T- S64 | T ||
 10) kt³ - D64 - t6 | D⁵ - D³ | t6- s - t64 | s6 - s | K64⁵ - K64¹ - D | t¹ - s64 | t ||

12. Dominanseptakkord

12.1 To`liq dominanseptakkord



1-mashq. *D-dur*, *c-moll*, *As-dur* va *gis-moll* tonalliklarida to`liq dominanseptakkordni yechilishi bilan turlicha melodik holatlarda yozing va chaling.

12.2 Noto`liq dominanseptakkord



2-mashq. *B-dur*, *f-moll*, *H-dur* va *e-moll* tonalliklarida noto`liq dominanseptakkordni yechilishi bilan turlicha melodik holatlarda yozing va chaling.

3-m a sh q. Dominanseptakkordlarni quyidagicha tuzing va yeching:

- 1) *f-moll* da – keng joylashuvda, tersiyaning melodik holatidagi to`liq D7;
- 2) *cis-moll* da– zich joylashuvda, kvintaning melodik holatidagi to`liq D7;
- 3) *F-dur*da–zich joylashuvda, septimaning melodik holatidagi noto`liq D7;
- 4) *dis-mollda*–zich joylashuvda, tersiyaning melodik holatidagi noto`liq D7;

- 5) *Ges-du* da–keng joylashuvda, kvintaning melodik holatidagi to`liq D7;
- 6) *A-durda*– keng joylashuvda, primaning melodik holatidagi noto`liq D7.

12.3 Masalalar (amaliy ko`rsatmalar)

Bu mavzu bo`yicha berilgan masalalarda D7 ni faqat kadensiyalarda emas, balki tuzim oralarida ham qo`llanish o`rinlidir.

Ko`pchilik hollarda D7 ni dominanta uchtovushligi yoki uning sekstakkordi o`rniga kiritish mumkin. Faqat, D7 bilan garmoniyalanayotgan tovushning keyingi yo`nalishi uning odatdagi yechilish shakliga mos kelish yoki kelmasligini aniq tasavvur etish lozim.

Gammaning IV pog`onasi shu vaqtgacha subdominantaning nishonasi deb hisoblanar edi. Endilikda bu pog`ona III pog`ona tomon sekunda bo`yicha yo`naltirilgan bo`lsa, dominantaning nishonasi deb ham hisoblanishi mumkin, huddi shu izohni afzal ko`rib, dominantseptakkordni T-S-D-T va T-D-T davralariga kiritish lozim.

Plagal davralarni esa qo`shimcha plagal kadensiyalarda va berilgan ovozda subdominanta hamroh bo`lishi mumkin bo`lgan gammaning VI pog`onasi (kamdan-kam IV) kelgan paytlarda qo`llanish, undan keyin esa tonikani kiritish maqsadga muvofiqdir.

Quyidagi kuy va baslarni garmoniyalang:

The image displays four numbered musical examples (1-4) illustrating harmonic accompaniment for a melody. Each example consists of a melody line (treble clef) and a bass line (bass clef).
 Example 1: Melody in G major (one sharp), bass line with chords D7, G, D7, G, D7, G, D7, G.
 Example 2: Melody in G major, bass line with chords D7, G, D7, G, D7, G, D7, G.
 Example 3: Melody in G major, bass line with chords D7, G, D7, G, D7, G, D7, G.
 Example 4: Melody in G major, bass line with chords D7, G, D7, G, D7, G, D7, G.

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Ijodiy masalalar

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12.4 Garmonik izchilliklar

- 1) T-D64 - T6 | S - T64 - S6 | K64 - K64 - D7 | T ||
- 2) t - t6 - D64 | t - s6 - t64 | s - K64 - D7 | t - t - s64 | t ||
- 3) T - D6 - T | S6 - T6 - S | K64 - K64 - D7 | T - T - S64 | T ||
- 4) t - t6 - s | D - D6 - t | s6 - t64 - s | K64 - K64 - D7 | t - t - s64 | t ||
- 5) T-D64 | T6-S6 | K64- K64 | D-D7 | T- S6 | D6-T | S6-S | K64-D7 | T-S64 | T ||
- 6) t6 - D64 - t | D6 - D6- t | s6 - t64 - s | K64 - D- D7 | t ||
- 7) T - D64 - T6 | S6 - T64 - S | T6 - D6 - T | S6 - K64- D7 | T - S6 - S | T ||
- 8) t-s6-S6m-D6 - t | s6- t64 - s - s6¹ | D7⁵ - t - s6 - s | K64 - D7 - t - s64 | t ||
- 9) T - D6 | T6 - D64 | T - T6 | S - T64 | S6 - S | K64 - D7 | T - S64 | T ||

13. Dominanseptakkordning aylanmalari

Kvinsestakkord



1-mashq. *F-dur, h-moll, Es-dur va gis-moll* tonalliklarida dominantKvinsestakkordni yechilishi bilan turlicha melodik holatlarda yozing va chaling.

Terskvartakkord



2-mashq. *G-dur, d-moll, fis-moll va As-dur* tonalliklarida dominantterskvartakkordni yechilishi bilan turlicha melodik holatlarda yozing va chaling.

Sekundakkord



3-mashq. *B-dur, e-moll, Des-dur va f-moll* tonalliklarida dominantsekundakkordni yechilishi bilan turlicha melodik holatlarda yozing va chaling.

4-mashq. Ko`rsatilgan tonalliklarda quyidagi akkordlarni tuzing va yeching:

1) *F-dur va gis-moll* tonalliklarida - keng joylashuvda, tersiyaning melodik holatidagi D₄₃;

2) *e-moll* va *Des-dur* tonalliklarida - zich joylashuvda, septimaning melodik holatidagi D65;

3) *A-dur* va *f-moll* tonalliklarida - zich joylashuvda, primaning melodik holatidagi D2;

4) *G-dur* va *b-moll* tonalliklarida - keng joylashuvda, tersiyaning melodik holatidagi D2;

5) *d-moll* va *Ges-dur* tonalliklarida - keng joylashuvda, kvintaning melodik holatidagi D65;

6) *B-dur* va *dis-moll* tonalliklarida - zich joylashuvda, primaning melodik holatidagi D43.

13.1 Dominansepakkord va aylanmalarining erkin ravishda yechilishi

Asosiy dominanseptakkord



Xotima davralaridagi asosiy dōminanseptakkord



5-mashq. *e-moll*, *B-dur*, *f-moll* va *H-dur* tonalliklarida to'liq va noto'liq dominanseptakkordni erkin ravishda yechilishi bilan turlicha melodik holatlarda yozing va chaling.

Kvinsekstakkord



6-mashq. *F-dur*, *c-moll* va *Ges-dur* tonalliklarida dominantkvinskstakkordni erkin ravishda yechilishi bilan turlicha melodik holatlarda yozing va chaling.

Terskvartakkord

7-mashq. *F-dur*, *c-moll* va *Ges-dur* tonalliklarida dominanterskvartakkordni erkin ravishda yechilishi bilan turlicha melodik holatlarda yozing va chaling.

Sekundakkord

8-mashq. *d-moll*, *Es-dur* va *b-moll* tonalliklarida dominansekundakkordni erkin ravishda yechilishi bilan turlicha melodik holatlarda yozing va chaling.

9-mashq. Quyidagi garmonik formulalarni ko`rsatilgan ritmik shaklga muvofiq chaling:

1) (k-moll, Des-dur); 2) (d-moll, E-dur); 3) (F-dur, cis-moll);

4) (A-dur, b-moll); 5) (e-moll, H-dur); 6) (D-dur, gis-moll);

7) (fis-moll, As-dur); 8) (B-dur, dis-moll);

13.2 Dominanseppakkordning o`rin almashuv shakllari

10-mashq. Dominanseppakkordning o`rin almashuvlarini yozing va chaling.

- 65 7 43 - 43 65 7 -43 7 65 -7 43 7 - 65 7

13.3 Tayyorlangan va tayyorlanmagan septimali dominanseppakkord

11-mashq. Ko`rsatilgan garmonik shakllarni ikki variantda:
 a) tayyorlangan septimali;
 b) tayyorlanmagan septimali dominanseptakkord bilan yozing va chaling.

- 1) S – D7 – T (*B-dur, fis-moll*);
- 2) S6 – D7 – T (*g-moll, A-dur*);
- 3) S – D6s – T (*D-dur, cis-moll*);
- 4) S6 – D6s – T (*e-moll, As-dur*);
- 5) S – D43 – T (*h-moll, Des-dur*);
- 6) S – D2 – T (*c-moll, H-dur*).

Eslatma: Qat'iy to'rtovozlik garmoniyada ikkita katta tersiyaning (yoki ularning aylanmasi- ikkita kichik sekstaning) bir ton masofaga yurish ketma-ketligi ta'qiqlanadi. masalan:

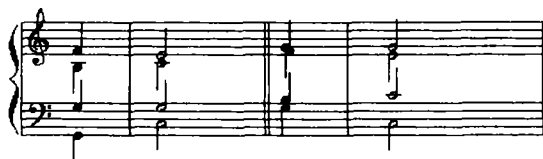


13.4 Dominanseptakkordli kadensiya

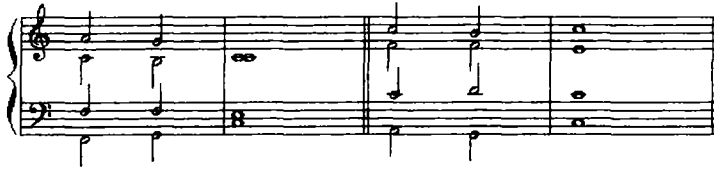
Mukammal avtentik kadensiya



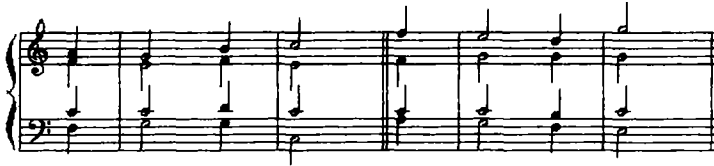
Nomukammal avtentik kadensiya



To'liq kadensiya



Kvarekstakkordli to'liq kadensiya



12-mashq. Dominanseptakkord qo'llanilgan quyidagi kadensiyalarni har birini bir nycha variantda yozing va chaling:

- 1) nomukamall avtentik kadensiya (*F-dur, h-moll, E-dur, dis-moll*);
- 2) kvarekstakkordli to'liq kadensiya (*G-dur, d-moll, cis-moll, Fis-dur*);
- 3) mukammal avtentik kadensiya (*D-dur, g-moll, cis-moll, Fis-dur*);
- 4) to'liq kadensiya (*e-moll, B-dur, A-dur, gis-moll*).

13-mashq. Quyidagi garmonik formulalarni ko'rsatilgan ritmik shakl bo'yicha yozing va chaling:

1) (*B-dur, cis-moll*); 2) (*g-moll, H-dur*);

$\frac{2}{4}$ $\frac{3}{4}$

D7 T T6 S6 S D43 D2 T6 D65 T S T6 S6 K64 D7 T

3) (*fis-moll, As-dur*);

$\frac{4}{4}$

T T6 D43 T D65 T S S6 D D2 T6 S T

4) (*d-moll, Ges-dur*).

$\frac{3}{4}$

T S D2 T6 S K64 - D7 T

14-mashq. Misollarni tahlil qiling va keyin yoddan chaling.

Musical score for exercise 14, consisting of two systems of piano accompaniment. The first system has two measures, and the second system has two measures. Circled numbers 1 and 2 indicate specific points of interest in the melody and harmony.

13.5 Dominanseptakkord kiritilgan sekvensiyalar

15-mashq. Dominanseptakkordli motivlarga sekvensiyalar chaling:

a) bir ton yuqoriga va pastga tomon

Musical score for exercise 15a, showing a sequence of seven chords in a major key. The chords are numbered 1 through 7, illustrating a stepwise sequence of dominant seventh chords.

b) major va minorni almashlab, tersiyalar bo`yicha pastga tomon

Musical score for exercise 15b, showing a sequence of three chords in a major key. The chords are numbered 1 through 3, illustrating a sequence of dominant seventh chords with alternating major and minor thirds.

16-mashq. Badiiy musiqa asarlari namunalaridan dominanseptakkordli garmonik davralarni toping. Tahlil qilib bo'lgach, bu tuzilmalarning garmonik shaklini yozing va chaling.

13.6 Masalalar

Dominanseptakkord aylanmalarining qo'llanilishi har bir alohida ovoznig va ayniqsa basning melodik rivojlantirish imkoniyatlarini yanada kengaytiradi shuning uchun, kuylarni garmoniyalashda dominanseptakkordning asosiy ko'rinishini asosan kadensiyalarda qo'llanish uchun saqlab turib, uning aylanmalaridan kengroq foydalanish maqsadga muvofiqdir.

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Ijodiy masalalar

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T-SII6 ning qo`shilishi

tersiyaning juftlanishi bilan prima yoki kvintaning juftlanishi bilan

2-mashq. SII6 da avval tersiyani, keyin esa prima yoki kvintani juftlab, *F-dur*, *h-moll*, *Des-dur* tonalliklarida T-SII6 davrasini oltita holat bo`yicha yozing va chaling.

SII6- K64 ning qo`shilishi

3-mashq. T- S II6- K64-D7-T akkordlari ketma-ketligini *G-dur*, *d-moll*, *H-dur*, va *es-moll* tonalliklarida yozing va chaling.

4-mashq. Ko`rsatilgan tonalliklarda quyidagi garmonik shakllarni yozing va chaling:

1) (*e-moll*, *Des-dur*); 2) (*G-dur*, *b-moll*); 3) (*A-dur*, *f-moll*);

4) (*d-moll*, *Fis-dur*); 5) (*h-moll*, *As-dur*).

14.2 II-pog`ona uchtovushligi

Eslatma: II-pog`ona uchtovushligi (sekvensiyalardan tashqari) faqat major tonalliklarida qo`llaniladi.

S-SII larning qo`shilishi

melodik qo`shilishi garmonik qo`shilishi tersiya sakramalari b-n
qo`shilishi



The musical notation consists of two staves (treble and bass clef). The first staff shows a melodic line with eighth and quarter notes. The second staff shows a harmonic accompaniment with chords and single notes. Above the notation, there are three labels: 'melodik qo`shilishi' (melodic combination), 'garmonik qo`shilishi' (harmonic combination), and 'tersiya sakramalari b-n' (tertian chords). Below the first staff, the text 'qo`shilishi' is written.

5-mashq. Avval melodik qo`shilishni, keyin garmonik qo`shilishni va nihoyat, tersiya sakramalari bilan qo`shilishni qo`llab *G-dur*, *B-dur* va *Des-dur* tonalliklarida S - SII davrasini oltita holat bo`yicha yozing va chaling.

14.3 II- pog`ona sekstakkordi qo`llanilgan kadensiyalar

to`liq kadensiya kvarsekstakkordli to`liq kadensiya



The musical notation consists of two staves (treble and bass clef). The first staff shows a melodic line with eighth and quarter notes. The second staff shows a harmonic accompaniment with chords and single notes. Above the notation, there are two labels: 'to`liq kadensiya' (full cadence) and 'kvarsekstakkordli to`liq kadensiya' (quarteseventh chord full cadence). Below the second staff, the text 'plagal kadensiya' (plagal cadence) is written.

plagal kadensiya

14.4 II- pog`ona uchtovushligi kiritilgan kadensiyalar (faqat majorda)

The image shows a musical score for a piano exercise. It consists of two staves, treble and bass clef. The first staff is labeled 'to`liq kadensiya' and the second staff is labeled 'kvarekstakkordli to`liq kadensiya'. The music is in 2/4 time and features a sequence of chords and melodic lines.

6-mashq. II-pog`ona sekstakkordi qo`llanilgan quyidagi kadensiyalarni ko`rsatilgan tonalliklarda yozing va chaling:

- 1) to`liq kadensiya (*e-moll, B-dur, gis-moll*);
- 2) plagal kadensiya (*D-dur, g-moll, b-moll*);
- 3) kvarekstakkordli to`liq kadensiya (*d-moll, Es-dur, cis-moll*).

Vazifani bajarish namunalari

Misollarni avval tahlil qiling, keyin esa notaga qarab, yoddan chaling.

The image shows a musical score for a piano exercise. It consists of two staves, treble and bass clef. The music is in 2/4 time and features three examples of cadences, each marked with a circled number (1, 2, 3). The first example is in F major, the second in A major, and the third in D major.

7-mashq. II- pog`ona uchtovushligi qo`llanilgan quyidagi kadensiyalarni har birini ko`rsatilgan tonalliklarda turlicha melodik holatlarda yozing va chaling:

- 1) to`liq kadensiya (*F-dur, A-dur, Des-dur*);
- 2) kvarekstakkordli to`liq kadensiya (*G-dur, As-dur, H-dur*).

14.5 Masalalar

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Ijodiy masalalar

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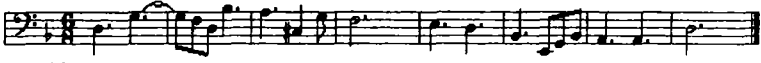
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14.6 Garmonik izchilliklar

- 1) $zt^3 - D43 - t6 \mid s - t64 - s6 \mid D - D65 - t \mid II6 - K64 - D7 \mid t \parallel$
- 2) $D43 \mid T - S - D65 \mid T - S6 - II6 \mid K64 - K64 - D7 \mid T - T - S64 \mid T \parallel$
- 3) $T - II - T6 \mid S - D2 - T6 \mid D6 - D65 - T \mid S - S - II6 \mid K64 - K64 - D7 \mid T \parallel$
- 4) $t - D65 - t \mid s6 - II6 - D2 \mid t6 - D43 - t \mid S6m - D6 - D7 \mid t - s - II6 \mid K64 - K64 - D7 \mid t \parallel$
- 5) $zT^3 - T6 \mid II - D6 - D65 \mid T - T6 \mid D - II6 - D2 \mid T6^1 - T6^5 \mid S^3 - II^4 \mid K64 - D7 \mid T - S64 \mid T \parallel$
- 6) $kt^3 - II6 - D43 - t \mid s6 - t64 - s - II6 \mid K64 - D - D2 \mid t6 - s - D65 - t \mid s6 - t64 - II6 - t6 \mid K64 - D - D7 \mid t - s64 - t \parallel$
- 7) $zT^3 - D43 - T6 \mid II - T6 - S \mid D43 - T - II6 \mid K64 - D - II6 - D2 - T6 \mid D6 - D65 - T \mid S6 - S - II \mid K64 - K64 - D7 \mid T - S6 - II6 \mid T \parallel$

15. Garmonik major

15.1 Garmonik major subdominanta guruhining akkordlari



1-mashq. Ko`rsatilgan garmonik major tonalliklarida quyidagi shakllarni yozing va chaling:

- 1) $T - S - D - T$ (*B-dur, E-dur*);
- 2) $T6 - S - K64 - D7 - T$ (*A-dur, Des-dur*);
- 3) $T - SII6 - D2 - T6$ (*G-dur, As-dur*);
- 4) $SII6 - K64 - D7 - T$ (*D-dur, Ges-dur*).

Mashqni bajarish namunasi

Misollarni tahlil qilib bo`lgach, notaga qarab, yoddan chaling.





15.2 Garmonik major akkordlari qo`llanilgan kadensiyalar



Tonika basi fonidagi qo`shimcha plagal kadensiya



2-mashq. Ko`rsatilgan garmonik major tonalliklarida quyidagi kadensiyalarni yozing va chaling:

- 1) mukammal plagal kadensiya (*F-dur, H-dur*);
- 2) nomukammal to`liq kadensiya (*A-dur, Des-dur*);
- 3) cho`zib turilgan tonika basidagi qo`shimcha plagal kadensiya (*D-dur, Ges-dur*);
- 4) to`liq mukammal kadensiya (*B-dur, Fis-dur*);
- 5) nomukammal plagal kadensiya (*G-dur, Es-dur*);
- 6) kvartsekkordli to`liq kadensiya (*E-dur, As-dur*).

15.3 Masalalar



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Ijodiy masalalar

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15.4 Garmonik izchilliklar

- 1) $kT^3 - D2 \mid T6 - D43 \mid T - T6 \mid S - II6g \mid K64 - D7 \mid T \parallel$
- 2) $zT^1 - D6 - T - S6 \mid T6 - T6 - S - sg \mid K64 - K64 - D7 - D7 \mid T - s64g - T \parallel$
- 3) $kT^3 - D64 - T6 \mid D2 - T6 - S \mid D - D65 - T \mid II - II - II6g \mid K64 - K64 - D7 \mid T \parallel$
- 4) $T - T6 - S \mid D2 - T6 - S6 \mid K64 - K64 - D7 \mid T - T - s64g \mid T \parallel$
- 5) $T - D64 - T6 \mid sg - D - D65 \mid T - s6g - II6g \mid K64 - K64 - D7 \mid T \parallel$
- 6) $T - D43 - T6 - sg \mid D65 - T - s6g - sg \mid K64 - D7 - T - s64g \mid T \parallel$
- 7) $kT^3 - s6g - D - D2 \mid T6 - D43 - T - T6 \mid S - T64 - S6 - s6g \mid K64 - D - D65 \mid T - II - D2 - T6 \mid S6 - T64 - S - II6g \mid K64 - K64 - D - D7 \mid T - s64g - T \parallel$

16. VI – pog`ona uchtovushligi

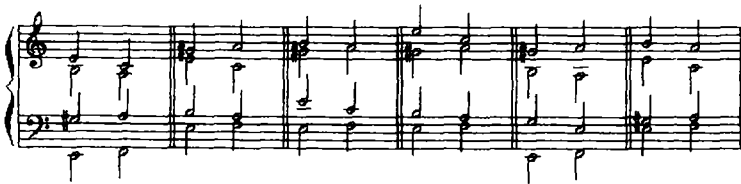
16.1 Dominanta akkordlarining VI-pog`ona uchtovushligi bilan qo`shilishi

Majordagi D-VI akkordlarning ketma-ketligi



1-mashq. D-VI davrasini *G-dur*, *E-dur*, *Des-dur* tonalliklarida oltita holat bo`yicha yozing va chaling.

Minordagi D-VI akkordlarning ketma-ketligi



Eslatma: Minor tonalliklarida dominantani VI-pog`ona uchtovushligi bilan qo`shganda ort.2 yo`nalishiga yo`l qo`ymaslik uchun, so`nggi akkordda albatta tersiya juftlanishi zarur, masalan:



2-mashq. D-VI davrasini *d-moll*, *fis-moll*, *es-moll* tonalliklarida oltita holat bo`yicha yozing va chaling.

D7 ning VI-pog'ona uchtovushligiga yechilishi



Eslatma: D7 ning VI-pog'ona uchtovushligiga yechilishi major hamda minorda bir xildir.

3-mashq. *g-moll*, *D-dur*, *As-dur* tonalliklarida dominanseptakordni avval tonikaga, keyin esa VI-pog'ona uchtovushligiga yechilishi bilan yozing va chaling.

Majorda VI-pog'ona uchtovushligining D ga qo'shilishi



4-mashq. *F-dur*, *A-dur*, *Ges-dur* tonalliklarida VI-V-T davrasini turlicha melodik holatlarda yozing va chaling.

Minordagi VI-D davralari



5-mashq. Quyidagi garmonik shakllarni ko'rsatilgan tonalliklarda zich va keng joylashuvlarda yozing va chaling.

- T - D - VI - S - T (*h-moll*, *b-moll*);
- T - VI - S - T (*D-dur*, *b-moll*);
- T - VI - T₆ - S - T (*e-moll*, *Des-dur*);
- T - VI - K₆₄ - D₂ - T₆ (*F-dur*, *gis-moll*);
- T - D - VI - S₁₁₆ - D (*g-moll*, *H-dur*);
- T - D₇ - VI - S₁₁₆ - K₆₄ - D₇ - T (*B-dur*, *cis-moll*).

16.2 VI-pog`ona uchtovushligi qo`llanilgan kadensiyalar

Bo`lingan kadensiya

VI-pog`ona uchtovushligida tersiya juftlanishi shart.

C-dur a-moll

Kengaytirilgan plagal kadensiya

6-mashq. VI-pog`ona uchtovushligi qo`llanilgan quyidagi kadensiyalarni har birini turlicha melodik holatlarda yozing va chaling:

bo`lingan kadensiya (*e-moll, B-dur, cis-moll, Ges-dur*);
to`liq va kengaytirilgan plagal kadensiya (*d-moll, A-dur, H-dur, es-moll*).

16.3 Masalalar

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Ijodiy masalalar

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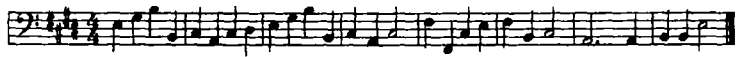
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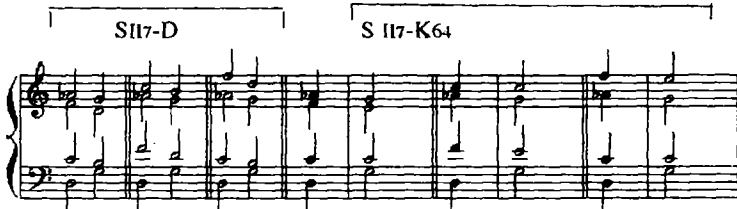


16.4 Garmonik izchilliklar

- 1) T-D2-T6-D43 | T-T6-S6-II6 | K64-K64-D-D7 | VI-T6-S-II6 | K64-D7-T-S64 | T ||
- 2) t-D65- t³ | s³- t64-s6 | D - D - D2 | t6 - s-II6 | K64-K64-D7 | VI - VI - s | t ||
- 3) T-T6 | S-D2 | T6- D43 | T-II6 | K64 - D7 | VI - II6 | K64 - D7 | T - s64g | T ||
- 4) t6- D64-t | D65- t-VI | II6-D2-t6 | s-K64-D7 | VI-s- II6 | K64 - K64 - D7 | t ||
- 5) T- T6- S- D65 | T-VI- S -II6g | K64-D7-VI -S | K64 - D7 - T - s64g | T ||
- 6) at6⁵-D43³-t | s6¹- t64³-s | D2-t6-D65 | t-s- II6 | K64-K64-D7 | VI-VI-s | K64-K64-D7 | t ||
- 7) T-D64-T6 | II6-D2-T6 | D43-T-s6 g | K64-D-D65 | T-VI-S | D2-T6-II | K64-K64-D7 | VI-s6g-II6g | K64-K64-D7 | T-T- s64g | T ||
- 8) t-D2-t6-s | D65-t-s6-t64 | s-t6-VI-II6 | K64-K64-D-D2 | t6-D43-t-D7 | VI-s-t6-II6 | K64-D7-t-s64 | t ||
- 9) T-VI-II | D⁵-D65-T | S6-S-II | K64-D7-VI | S-II6g - D7 | T- S64 - s64g | T ||
- 10) D - D65 | t - t6- s6 - II6 | D - D2 - t6 - t | VI-s - K64 - D7 | t - VI - t ||

17. Subdominanseptakkord

17.1 II-pog`ona septakkordi



- 1-mashq. II-pog`ona septakkordini to`rtta usul bilan, xususan:
- 1) dominanta uchtovushligiga;
 - 2) kadans kvarsekstakkordiga;
 - 3) noto`liq dominantseptakkordga;
 - 4) dominanta tertskvartakkordiga yechib *e-moll*, *B-dur*, *fis-moll*, *As-dur* tonalliklarida, turlicha melodik holatlarda yozing va chaling.

17.2 II-pog`ona septakkordining aylanmalari

SII65-D | SII65- K64 | SII65-D2

2-mashq. II-pog`ona kvinsektakkordini uchta usul bilan, xususan:

- 1) dominanta uchtovushligiga;
- 2) kadans kvarsektakkordiga;
- 3) dominant sekundakkordiga yechib, *D-dur*, *g-moll*, *cis-moll*, *H-dur* tonalliklarida, turlicha melodik holatlarda yozing va chaling.

SII43-D | SII43 - K64 | SII43 - D7

3-mashq. II-pog`ona tertskvartakkordini uchta usul bilan, xususan:

- 1) dominanta uchtovushligiga;
- 2) kadans kvarsektakkordiga;
- 3) asosiy dominantseptakkordga yechib, *G-dur*, *d-moll*, *E-dur*, *b-moll* tonalliklarida, turlicha melodik holatlarda yozing va chaling.

SII2-D6 | SII2-D65

4-mashq. II-pog`ona sekundakkordini dominanta sekstakkordiga va dominanta Kvinsektakkordiga yechib, *F-dur*, *h-moll*, *Des-dur*, *gis-moll* tonalliklarida, turlicha melodik holatlarda yozing va chaling.

5-mashq. Quyidagi misollar garmoniyasini tahlil qiling va ularni o'rtepiyanoda chaling. Misollarni yoddan turlicha tonalliklarga transpozitsiya qiling.

6-mashq. Quyidagi garmonik shakllarni, ko'rsatilgan tonalliklarda o'zing va chaling.

① (F-dur, sis-moll); ② (e-moll, Des-dur); ③ (D-dur, b-moll); ④ (G-dur, dis-moll);

⑤ (fis-moll, As-dur); ⑥ (B-dur, cis-moll).

17.3 Subdominanseptakkord qo'llanilgan kadensiyalar

To'liq mukammal kadensiya

To`liq nomukammal kadensiya



Kvarekstakkordli to`liq kadensiya



Mukammal plagal va kengaytirilgan plagal kadensiyalar



7-mashq. Subdominanseptakkord kiritilgan quyidagi kadensiyalarni har birini bir nycha variantlarda yozing va chaling.

- 1) nomukammal to`liq kadensiya (*D-dur, g-moll, H-dur, es-moll*);
- 2) mukammal plagal kadensiya (*F-dur, h-moll, dis-moll*);
- 3) kvarekstakkordli to`liq kadensiya (*e-moll, B-dur, cis-moll, Ges-dur*);
- 4) nomukammal plagal kadensiya (*G-dur, fis-moll, b-moll*);
- 5) kengaytirilgan plagal kadensiya (*d-moll, Es-dur, gis-moll*);
- 6) to`liq mukammal kadensiya (*A-dur, c-moll, Des-dur*).

8-mashq. Biror bir musiqaviy frazani, subdominanseptakkord yoki uning aylanmasidan iborat kadans asosida tugallab, oldindan tayyorgarliksiz chaling (improvizatsiya qiling). Shundan keyin bu frazani parallel tonallikda (ayrim o`zgarishlar bilan) kadansdagi xuddi shu garmonik shaklni saqlagan holda takrorlang, masalan:

1

Shoshmasdan



2

Doston ruhida

Two systems of musical notation for piano. Each system consists of a treble clef staff and a bass clef staff. The music is in 2/4 time and features a sequence of chords in the right hand and a melodic line in the left hand. The first system shows a sequence of chords: C major, D minor, E minor, F major, G major, A minor, B minor, and C major. The second system continues this sequence with D minor, E minor, F major, G major, A minor, B minor, and C major.

17.4 Subdominantseptakkord qo`llanilgan sekvensiyalar

9-mashq. II-pog`ona septakkordi kiritilgan motivlarda sekvensiyalar chaling:

a) bir ton bo`yicha yuqoriga tomon;

Musical notation for exercise a, showing a sequence of chords in the right hand and a bass line in the left hand. The sequence starts with a C major chord (marked 1) and moves up by one tone to a D minor chord (marked 2). The time signature is 2/4.

b) bir ton bo`yicha pastga tomon;

Musical notation for exercise b, showing a sequence of chords in the right hand and a bass line in the left hand. The sequence starts with a C major chord (marked 1) and moves down by one tone to a B minor chord (marked 2), and then to an A minor chord (marked 3). The time signature is 2/4.

v) kichik tersiyalar bo'yicha yuqoriga tomon;

g) major va minorni almashlab, tersiyalar bo'yicha pastga tomon.

10-mashq. Badiiy musiqa asarlaridan olingan quyidagi parchalarni garmonik tahlil qiling. Misolning jo'navozlik partiyasini notaga qarab va ko'rsatilgan tonalliklarga transpozitsiya qilib chaling.

Andantino A. Gurilev «Matushka-golubushka»

Ma-tush-ka go-lu-bush-ka, sol-nish-ko-mo-e

(e-moll) tonalligiga transpozitsiya qiling)

Allegretto

M. Glinka. Pesnya Ilinishny

Xo - dit ve - ter u vo - rot, u vo - rot kra - sot - ki jdet

pp sempre

(g-moll tonalligiga transpozitsiya q iling)

[Andante]

A. Dargomyjskiy. «Rusalka»

Az, pro - shlo to vre - nya, vre - nya zo - lo - to - e

(d-moll tonalligiga transpozitsiya qiling)

17.5 Masalalar

II-pog`ona septakkordi va uning aylanmalari agar, berilgan ovozning ko`zlanayotgan harakati uning to`g`ri yechilishiga yoki II7 ga o`tishiga muvofiq kelsagina, subdominantaning birmuncha oddiy ko`rinishlari (xususan S va SII) o`rnida qo`llanilishi mumkin.

Akkordning asosiy tovushi (gammaning II pog`onasi) kuyda kichik intervallar bo`yicha (sekunda, tersiya) pastga yo`naltirilgan hollarda II-pog`ona akkordini septimasiz (odatda II6 shaklida) olish zarur, chunki bunday vaqtda septakkordni to`g`ri yechish mumkin emas.

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12

Two staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The key signature has one flat (B-flat). Measure 12 contains a melodic line with a star above the second measure. Measure 13 continues the melody.

13

Two staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The key signature has two flats (B-flat, E-flat). Measure 13 continues the melody. Measure 14 contains a melodic line with a star above the second measure.

14

Two staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 14 continues the melody. Measure 15 contains a melodic line with a star above the second measure.

15

Two staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 15 continues the melody. Measure 16 contains a melodic line with a star above the second measure.

16

Two staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 16 continues the melody.

17

Two staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 17 continues the melody.

18

Two staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 18 continues the melody.

19

Two staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 19 continues the melody.

20

Two staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 20 continues the melody.

21

Two staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 21 continues the melody.

22



Ijodiy masalalar

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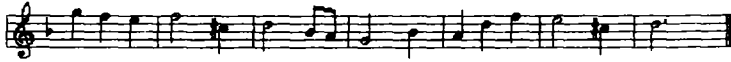
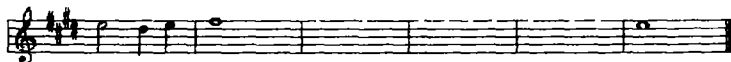
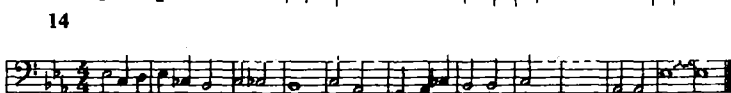
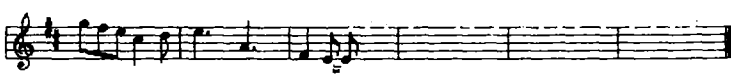
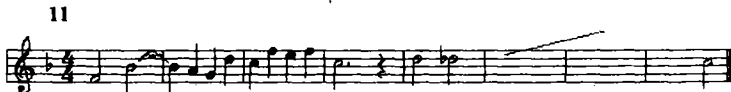
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A collection of nine numbered musical exercises. Exercises 1 through 6 are in treble clef, 2/4 time. Exercises 7 and 8 are in bass clef, 2/4 time. Exercise 9 is in treble clef, 2/4 time. Each exercise consists of a single staff of music with various rhythmic patterns and note values.



17.6 Garmonik izchilliklar

- 1) t-s6-II65 | D2-t6-D65 | t-II43-II7 | K64-D-D2 | t6-D43-t | II2-D65-t | II43-K64-D7 | t-t-s64 | t ||
- 2) T-II65g | T6-D43 | T-T6 | S-D7 | VI-II43g | K64-D2 | T6-II7g | K64-D7 | T-II2g | T ||
- 3) T-II65-D2 | T6-D43- | S6 - II6 - II65g | K64 - K64 - D7 | T- T- II2g | T ||
- 4) t-t6-D43-t | II43 -D7- I- II6 | D2 - t6 - s - II43 | K64 - D7 - t - II2 | t ||

- 5) T-D6-D65 | T-VI-II65 | D2-T6-II7 | K64-K64-D7 | VI-II43g-II65g | K64-K64-D7 | T ||
- 6) zT¹-D64-T6 | S- D2 -T6 | II65 - K64 - D7 | VI-S- II65g | K64 - K64 - D7 | T ||
- 7) kt¹-D2-t6-s | D6-D65-t-VI | II43 - D7 - VI - II7 | K64 - D7 - t - II2 | t ||
- 8) T- II65 - D2- T6 | S - II7g - D43 - T | VI - II43g - K64 - D7 | T - II2g - T ||
- 9) t-t6-II7- D43 | t-VI - II43 - D | VI - t6 - s - II65 | K64 - D7 - t - II65 | t ||
- 10) T-D43-T6 | S-II65-VI64 | II7-D7-T | II2-D65-T | s6g-T64-II65g | K64-K64-D7 | T-S64-II2g | T ||

18. Yetakchi septakkordlar

18.1 VII-pog`ona septakkordi

C-dur a-moll

DVI17 DVI17

DVI17 ning - T ga yechilishi

DVI17 ning funksiya ichidagi yechilishi (DVI17-D65)

1-mashq. *B-dur, e-moll, cis-moll* tonalliklarida turlicha melodik holatlardagi etakchi septakkord tuzing va quyidagi variantlarda yeching:

- a) tersiyasi juftlangan (mumkin bo'lgan joylarda esa primasi juftlangan) tonika uchtovushligiga;
- b) funktsiya ichida.

18.2 VII-pog'ona septakkordining aylanmalari va ularning yechilishi

DVII65 ning – T6 ga yechilishi



mumkin emas

Eslatma: Parallel kvintalar hosil bo'lishi tufayli etakchi kvinsektakkordning tonika uchtovushligiga yechilishi mumkin emas.

DVII43 ning – T6 ga yechilishi



DVII2 ning – K64 ga o'tishi



VII-pog`ona septakkordi aylanmalarining funksiya ichidagi yechilishi



2-mashq. *F-dur, h-moll, Es-dur* tonalliklarida etakchi septakkordning turlicha melodik holatlardagi kvinsektakkordini tuzib, uni tonika sekstakkordiga va funksiya ichida yeching.

3-mashq. *G-moll, A-dur, b-moll* tonalliklarida etakchi septakkordning turlicha melodik holatlardagi terskvartakkordini tuzib, uni tonika sekstakkordiga (tersiyasi va primasi juftlangan) va funksiya ichida yeching.

4-mashq. *D-moll, fis-moll, As-dur* tonalliklarida etakchi septakkordning turlicha melodik holatlardagi sekundakkordini tuzib, uni turlicha usullar bilan kadans kvarsektakkordiga va funksiya ichida yeching.

5-mashq. Ko`rsatilgan tonalliklarda quyidagi davralarni har birini turlicha melodik holatlarda yozing va chaling:

- 1) *c-moll*: DVI165 - D43 - T;
- 2) *D-dur*: DVI143 - T6;
- 3) *f-moll*: DVI17 - D65;
- 4) *E-dur*: DVI12 - D7;
- 5) *cis-moll*: DVI17 - t;
- 6) *H-dur*: DVI143 - D2- T6.

18.3 VII-pog`ona terskvartakkordli alohida plagal kadans (DVI143 - T)



6-mashq. *d-moll, A-dur, b-moll, Fis-dur* tonalliklarida, har biri turlicha melodik holatlardagi VII-pog`onaning terskvartakkordli alohida plagal kadansini tuzib yozing va chaling.

7-mashq. Quyidagi garmonik shakllarni ko'rsatilgan tonalliklarda yozing va chaling:

1) (e-moll, E-dur); 2) (g-moll, Des-dur); 3) (D-dur, gis-moll)

4) (h-moll, E-dur); 5) (F-dur, b-moll); 6) (fis-moll, As-dur).

T DVI7 D65 T • S6 DVI12 D7 T S DVI43 T6 - SII6 SVII43 T S6 DVI43

K64 - D7 - T I VI DVI43 T6 - D DVI7 IV64 DVI65 D7 T SVII43 T

T D7 VI DVI65 IV64 DVI7 T S SVII43 T T VI DVI43 V DVI12 K64 - D7 T

18.4 Kamaytirilgan septakkord engarmonizmi

DVI7 DVI65 DVI43 DVI7 DVI2

DVI7 DVI65 DVI43 DVI43 DVI7 DVI2

8-mashq. Yechilishiga qarab kamaytirilgan etakchi septakkordning turini aniqlang. Misollarni tonikaga qadar yetkazib chaling.



18.5 Masalalar

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Ijodiy masalalar

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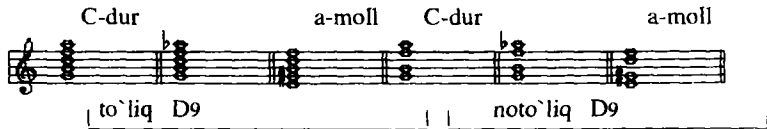
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18.6 Garmonik izchilliklar

- 1) t-II2-kam.VII7-D65 | t- I-II65-D2 | t6- II7-K64-D7 | VI-kam.VII43 -t ||
- 2) T-D6-VI | S-II65g-D2 | T6-II7 | kam.VII65-D43-T-II43g | K64-K64-D7 | T ||
- 3) t-D43- t6 | kam.VII43-D2-t6 | II7-D43-D7 | VI-II65-II7 | K64-K64- 7 | t ||
- 4) aT6⁵- S-VII65 | T6-s g-II7g | D43-T-kam.VII2 | K64 primasi juft.- K64-D7 | T- S64 - T ||
- 5) t- kam.VII7- 65 | t-II65-VI64 | II7-D-D65-t | II43- K64-D7 | t- kam.VII43 - t ||
- 6) t- kam.VII7-zt³ | ks³-t64 - s6 | kam.VII2-D- D65 | t -VI-II65 | K64-K64-D7 | t ||
- 7) T - II2 | D65 - T | VI - VI6 | II- II65 | K64 - D7 | VI - kam.VII43 | T ||
- 8) t-II65-D2 | t6-D43-t | s6-t64-II65 | K64-D-D7 | VI-s-II7 | D43-t-II43 | K64 - K64 - D7 | t-t - kam.VII43 | t ||
- 9) T-II2-kam.VII7-D65 | T-II43g-D7-VI | VII43-D2-T6-S | VII43-T64-VII2- kam.VII2 | K64 - K64 - K64 - D7 | T - II2 g - T ||
- 10) T-II7g-kam.VII65-D43 | T- D6 -VI -II65 | D2-T6-VII65-VI64 | II65g - kam.VII43 -T -II43g | K64 -D7 - T - kam.VII43 | T ||

19. Dominantnonakkord



Beshovozlik bayondagi D9 ning T ga yechilishi



1-mashq. *d-moll*, *Es-dur*, *cis-moll* tonalliklarida turlicha melodik holat-lardagi to'liq dominantnonakkord tuzing va yeching.

To'rtovozlik bayondagi D9 ning T ga yechilishi
Ichki funksional yechilish (D9 - D7)



2-mashq. *G-dur, h-moll, As-dur, dis-moll* tonalliklarida turlicha melodik holatlardagi noto'liq dominantnonakkord tuzib, uni ikki xil usul bilan:

- a) bevosita;
- b) dominantseptakkord orqali tonikaga yeching.

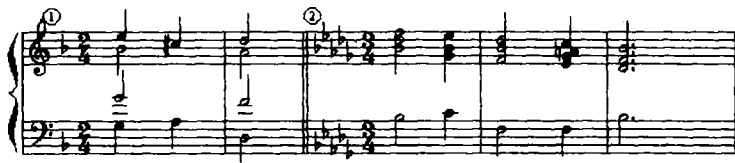
19.1 Dominantnonakkord qo'llanilgan sekvensiyalar

3-mashq. Dominantnonakkord kiritilgan motivlarda sekvensiyalar chaling.

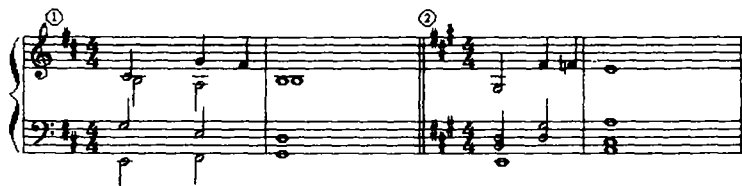
- a) bir ton bo'yicha pastga tomon;



- b) major va minorni almashlab, tersiyalar bo'yicha pastga tomon;



- v) major va minorni almashlab, tersiyalar bo'yicha yuqoriga tomon;



g) katta tersiyalar bo'yicha yuqoriga tomon.



19.2 Masalalar

1

Musical exercise 1: A single staff of music in treble clef, 3/4 time, key of D major. It consists of a sequence of eighth and quarter notes.

2

Musical exercise 2: A single staff of music in treble clef, 3/4 time, key of D major. It consists of a sequence of eighth and quarter notes.

3

Musical exercise 3: A single staff of music in treble clef, 3/4 time, key of D major. It consists of a sequence of eighth and quarter notes.

4

Musical exercise 4: A single staff of music in treble clef, 3/4 time, key of D major. It consists of a sequence of eighth and quarter notes.

5

Musical exercise 5: A single staff of music in treble clef, 3/4 time, key of D major. It consists of a sequence of eighth and quarter notes.

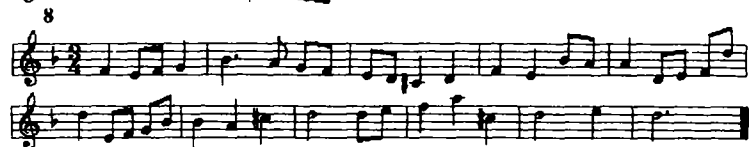
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7



8



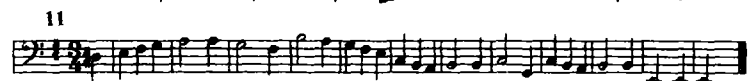
9



10



11



12



Ijodiy masalalar

1



2

3

4

9

5

19.3 Garmonik izchilliklar

- 1) T-kam.VII43-T6 | S-II65g-D2 | T6-II7-VI64 | II65-K64- D9 | T- S-kam.VII43 | T ||
- 2) t-D43-t6 | II65- kam.VII43-D2 | t6-s-D9 | t - VI - II43 | K64- D9- D7 | t ||
- 3) t - kam.VII43 | t6 - II7 | D43 - t | s6 - t64 | II65 - II43 | K64 - D9 | t ||
- 4) kT6⁵-T6¹-II7-II65g | T6-D43-T¹-VI⁵ | S6-II43g-K64-D9³g | zT-kT³-S64-II2¹g | T ||
- 5) zT⁵-VI-kam.VII2-T64 | II6-II65g-T6¹-T6⁵ | II7-VI64-II65-II65g | K64-D9⁵g-T-II2g | T ||
- 6) zT³- kam.VII43 - t6 | s6¹- t64- II65 | t6⁵-D9-D7 | VI-kam.VII2 | K64-K64-D9 | t ||

20. Dominanta guruhining kam qo`llaniladigan akkordlari

20.1 VII-pog`ona sekstakkordi

C-dur

a-moll

DVII6

DVII6

1-mashq. Ko`rsatilgan tonalliklarda to`rtovozlik bayondagi quyidagi VII-pog`ona sekstakkordlarini tuzing:

- 1) *D-dur, f-moll*-keng joylashuvda, primaning melodik holatidagi tersiyasi juftlangan;
- 2) *e-moll, As-dur*-keng joylashuvda, kvintaning melodik holatidagi tersiyasi juftlangan;
- 3) *B-dur, gis-moll*-zich joylashuvda, primaning melodik holatidagi tersiyasi juftlangan;
- 4) *H-dur, d-moll*-zich joylashuvda, kvintasi juftlangan va melodik holatdagi;
- 5) *F-dur, cis-moll*-zich joylashuvda, tersiyasi juftlangan va melodik holatdagi;
- 6) *E-dur, g-moll*-zich joylashuvda, primaning melodik holatidagi kvintasi juftlangan;
- 7) *Des-dur, h-moll*-keng joylashuvda, kvintaning melodik holatidagi tersiyasi juftlangan.

DVII6 ning tonika akkordiga yechilishi



2-mashq. *G-dur, c-moll, As-dur* tonalliklarida turlicha melodik holatlardagi VII-pog`ona sekstakkordini tuzib, tonika uchto'vushligiga va tonika sekstakkordiga yechilishi bilan yozing va chaling.

20.2 VII-pog`ona o`tkinchi sekstakkordi



3-mashq. *D-dur, f-moll* tonaliklarida tonika uchto'vushligi va uning sekstakkordi orasidagi VII-pog`ona o`tkinchi sekstakkordini yozing va chaling.

4-mashq. *fis-moll, Des-dur* tonaliklarida tonika sekstakkordi va uning uchtovushligi orasidagi VII-pog`ona o`tkinchi sekstakkordini yozing va chaling.

Yuqorilama major gammasining yuqorigi tetraxordini garmoniyalashdagi

VII-pog`ona sekstakkordi (DVII6)

5-mashq. *F-dur, E-dur, As-dur* tonaliklarida yuqorigi yuqorilama tetraxordni navbatma-navbat turli ovozlarga joylashtirib garmoniyalang.

Melodik minor gammasining yuqorigi tetraxordini garmoniyalashdagi

VII-pog`ona sekstakkordi (DVII6)

Eslatma: Ikkita katta tersiyaning bir ton oralig`idagi izchilligi maqsadga muvofiq emas.

t6 s2 dVII6 t

6-mashq. *d-moll, h-moll, cis-moll* melodik minor gammalaridagi yuqorigi yuqorilama tetraxordni garmoniyalang.

7- mashq . Quyidagi garmonik shakllarni ko`rsatilgan tonallilarda yozing va chaling:

1) (*F-dur, fis-moll*); 2) (*h-moll, Des-dur*); 3) (*A-dur, b-moll*);

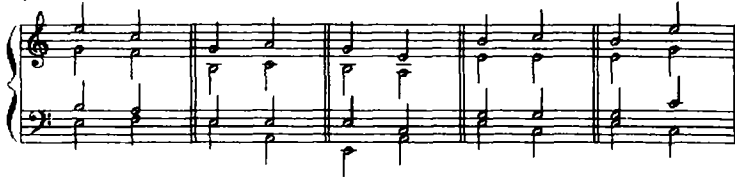
4) (*g-moll, H-dur*); 5) (*D-dur, es-moll*);

6) (*B-dur, dis-moll*); 7) (*c-moll, E-dur*).

20.3 III-pog`ona uchtovushligi va sekstakkordi

20.4 Majordagi III-pog`ona uchtovushligi

III - S III - VI kam uchraydi III - T kam uchraydi



8-mashq. Quyidagi davralarni har birini bir nyecha holatlarda yozing va chaling.

- 1) III - S (*B-dur, Fis-dur*);
- 2) III - VI (*G-dur, E-dur*);
- 3) III - T (*F-dur, Des-dur*);
- 4) III - SI16 (*D-dur, As-dur*);
- 5) T - III (*Es-dur, H-dur*);
- 6) VI - III (*A-dur, Ges-dur*).

Eslatma: Sekunda nisbatidagi III-IV pog`ona uchtovushliklari melodik ravishda qo`shiladilar. Kvarta-kvinta va tersiya nisbatidagi III-VI va III-T (yoki VI-III va T-III) uchtovushliklar esa garmonik, kamdan-kam hollarda melodik qo`shiladilar.

9-mashq. Quyidagi garmonik shakllarni ko`rsatilgan tonalliklarda yozing va chaling:

1) (*G-dur, Fis-dur*); 2) (*As-dur, H-dur*); 3) (*D-dur, Ges-dur*);

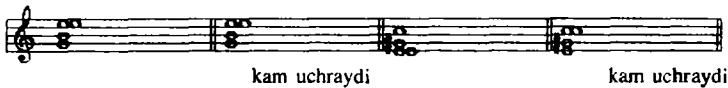
4) (*A-dur, Es-dur*); 5) (*B-dur, Des-dur*); 6) (*F-dur, H-dur*);

7) (*G-dur, Des-dur*); 8) (*F-dur, E-dur*).

20.5 III-pog`ona sekstakkordi (Sekstali dominanta DIII6)

C-dur

a-moll



kam uchraydi

kam uchraydi

DIII6 - VI davralari

C-dur a-moll

The musical notation shows two systems of piano accompaniment. The first system is for C-dur and the second is for a-moll. Each system consists of a treble clef staff and a bass clef staff. The notes are: C4, C4, E4, G4, F4, E4, D4 (C-dur); and C4, C4, B3, A3, G3, F3, E3 (a-moll).

10-mashq. *e-moll, B-dur, Des-dur* tonalliklarida DIII6-VI davrasini yozing va chaling.

20.6 Kadensiyalardagi sekstala dominanta

DIII6 - D7 - T davralari

The musical notation shows two systems of piano accompaniment. The first system is for D-dur and the second is for g-moll. Each system consists of a treble clef staff and a bass clef staff. The notes are: D4, D4, F#4, A4, G4, F#4, E4 (D-dur); and D4, D4, C4, B3, A3, G3, F3 (g-moll).

11-mashq. *D-dur, g-moll, H-dur* tonalliklarida DIII6 - D7 - T kadans davrasini turli holatlarda yozing va chaling.

DIII6 - T davrasi

C-dur a-moll

The musical notation shows two systems of piano accompaniment. The first system is for C-dur and the second is for a-moll. Each system consists of a treble clef staff and a bass clef staff. The notes are: C4, C4, E4, G4, F4, E4, D4 (C-dur); and C4, C4, B3, A3, G3, F3, E3 (a-moll).

12-mashq. *F-dur, g-moll, E-dur, b-moll* tonalliklarida DIII6 - T kadans davrasini zich va keng joylashuvda yozing va chaling.

13-mashq. Quyidagi kadans shakllarini ko`rsatilgan tonalliklarda yozing va chaling:

- 1) S - DIII6 - D7 - T (*e-moll, As-dur*);
- 2) SII6 - DIII6 - T (*c-moll, E-dur*);

- 3) SII - DIII6- T (D-dur, H-dur);
 4) S6 - DIII6- T (A-dur, gis-moll).

14-mashq. Garmonik shakllardagi yondosh pog'onalarning uchtovushliklari va sekstakkordlaridan iborat akkordlar ketma-ketligini aniqlang. Ularni turli tonalliklarda yoddan chaling.

20.7 Masalalar

1

2



3



4



5



6



7



8



The image displays eight numbered musical exercises, each consisting of two staves of music. Exercises 2, 3, 4, 5, 6, and 7 are written in treble clef, while exercise 8 is in bass clef. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and rests. Some exercises include dynamic markings such as accents (marked with a double asterisk **).

9

Two staves of music. The first staff contains the melody, and the second staff contains the accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

10

Two staves of music. The first staff contains the melody, and the second staff contains the accompaniment. The key signature has two sharps (F#, C#) and the time signature is 2/4.

11

Two staves of music. The first staff contains the melody, and the second staff contains the accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4.

12

Two staves of music. The first staff contains the melody, and the second staff contains the accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4.

13

Two staves of music. The first staff contains the melody, and the second staff contains the accompaniment. The key signature has two sharps (F#, C#) and the time signature is 2/4.

14

Two staves of music. The first staff contains the melody, and the second staff contains the accompaniment. The key signature has two sharps (F#, C#) and the time signature is 2/4.

15

Two staves of music. The first staff contains the melody, and the second staff contains the accompaniment. The key signature has two sharps (F#, C#) and the time signature is 2/4.

16

Two staves of music. The first staff contains the melody, and the second staff contains the accompaniment. The key signature has two sharps (F#, C#) and the time signature is 2/4.

Ijodiy masalalar

1



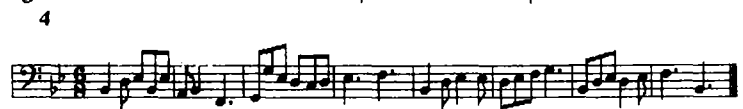
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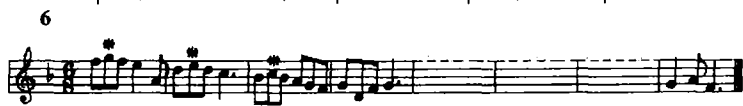
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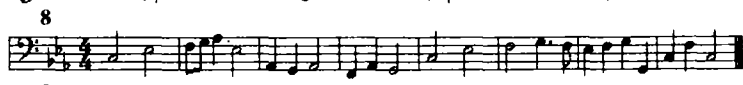
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13

20.8 Garmonik izchilliklar

- 1) T - D6⁵⁻⁶ | T - III | S-II2g | D6 - D7⁶ | VI - II43g | K64-D7⁶ | T- s64g | T ||
- 2) t-s- D2⁶ | t6 -D43-t | II43- t64- II65 | K64- D⁶- D2 | t6-s- t64 | II43 - D - D2⁶ | t6⁵ - s6 - II65 | K64- D-D7⁶ | t- s64- II2 | t ||
- 3) zT³ - S³ - T6 - D43 | T-VI- II65- II65g | K64- K64 - D9 - D7 | T-III- S- II65g | D - D2 - T6 - II43g | K64- D7⁶ - T - II2g | T ||
- 4) T-T6 - S -- | kam.VII65 - D43-T- | VI - VI - II6 - II65g | K64-D- D2 | T6-D64-T-T6 | II65-II65g- K64- D7⁶ | VI-II43 - II43g |K64- K64- D9g - D7 | T ||
- 5)T -T6- II65 - II65g | D2- D2⁶ - T6 -D43 | T-VI -II6- II65g | K64- K64- D - D2 | T6 - D64 - T - VI | VII43- D2⁶ - T6 - II7g | K64- D7 - T - s64g | T ||
- 6) T-T-II2- II2g | kam.VII7-D65⁶-T- 6 | S6-T64- II65- II65g | K64- K64- D7⁽⁵⁾ -- | T - D65 - T - VI | II6 - VI64- II - II7g | K64- D7⁵⁻⁶ - T - s64g | T ||
- 7) T6¹-VII6-T | II9⁽⁵⁾-D7⁶ -D7 | VI-III- S | K64- K64-D9⁶g | T - S64 - II2g | T ||

8) $zT^1-VI-S-II$ | $T-D6-VI-$ kam.VII2 | $K64- K64- D^6-D2$ | $T6 - II6sg - T$ ||

9) $zT^1 - kT^3- D6s$ | $T-III-S$ | $D9 - D7 - D2$ | $T6 - II7 - II7g$ | $K64 - D7^6- D7$ |

$VI - II43g - D7^6$ | $T - II65g -$ kam.VII43 | T ||

10) $T - T6 - S - VII6$ | $T - VI - II6s- II65g$ | $K64- D^6 - D2$ | $T6- sg - T$ ||

21. Tabiiy minor

21.1 Tabiiy minorning dominanta guruhi akkordlari

a-moll

d III dVII d6 d6 dVII6

21.2 Yuqori ovozdagi frigiyl davrasi

Garmoniyalash namunalari

t III s D t III s t VI III s D t6 dVII6VI6 D6 t s t

1-mashq. Yuqori ovozdagi frigiyl davrasini turli uslublar bilan garmoniyalang:

21.3 Basdagi frigiyl davrasi

Garmoniyalash namunalari

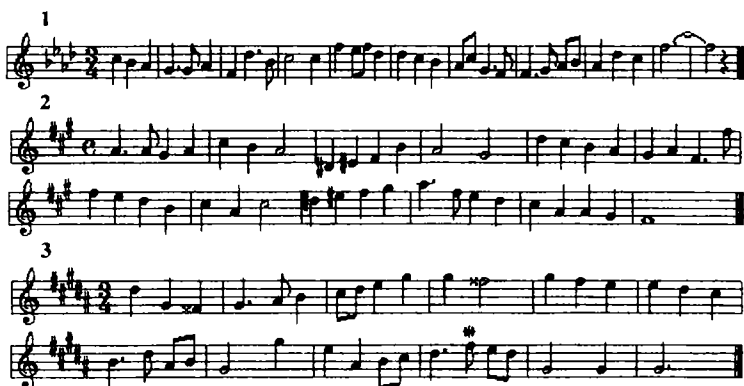


t dVII s6 D t d s6 D t d sII43 D t t7 s6 D

2-mashq. Basdagi quyidagi frigiyl davralarini turli uslublar bilan garmoniyalang:



21.4 Masalalar



4

Musical notation for system 4, measures 1-2. Treble and bass staves with a 2/4 time signature and a key signature of two flats.

5

Musical notation for system 5, measures 1-2. Treble and bass staves with a 2/4 time signature and a key signature of two flats.

6

Musical notation for system 6, measures 1-2. Treble and bass staves with a 2/4 time signature and a key signature of two flats.

7

Musical notation for system 7, measures 1-2. Treble and bass staves with a 2/4 time signature and a key signature of three flats.

8

Musical notation for system 8, measures 1-2. Treble and bass staves with a 2/4 time signature and a key signature of three flats.

9

Musical notation for system 9, measures 1-2. Treble and bass staves with a 2/4 time signature and a key signature of three flats.

10

Musical notation for system 10, measures 1-2. Treble and bass staves with a 2/4 time signature and a key signature of three flats.

11

Musical notation for measures 11 and 12, treble clef, 2/4 time signature. Measure 11 contains two staves of music. Measure 12 contains two staves of music.

12

Musical notation for measures 13 and 14, treble clef, 3/4 time signature. Measure 13 contains two staves of music. Measure 14 contains two staves of music.

13

Musical notation for measures 15 and 16, treble clef, 4/4 time signature. Measure 15 contains two staves of music. Measure 16 contains two staves of music.

14

Musical notation for measures 17 and 18, bass clef, 2/4 time signature. Measure 17 contains two staves of music. Measure 18 contains two staves of music.

15

Musical notation for measures 19 and 20, bass clef, 3/4 time signature. Measure 19 contains two staves of music. Measure 20 contains two staves of music.

16

Musical notation for measures 21 and 22, bass clef, 3/4 time signature. Measure 21 contains two staves of music. Measure 22 contains two staves of music.

17

Musical notation for measures 23 and 24, bass clef, 2/4 time signature. Measure 23 contains two staves of music. Measure 24 contains two staves of music.

18

Musical notation for measures 25 and 26, bass clef, 3/4 time signature. Measure 25 contains two staves of music. Measure 26 contains two staves of music.



Ijodiy masalalar

1



2



3



4



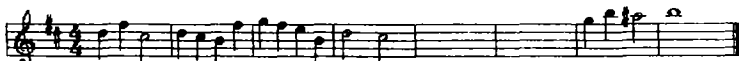
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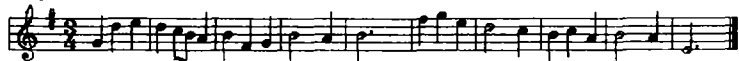
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7



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14

21.5 Garmonik izchilliklar

1) t - t⁶ - VII⁶t - VI⁶ | D⁶ - D⁶s - t - t² | s⁶ - t⁶ - s - II⁶s | K⁶4 - K⁶4 - D - D⁶s⁶ | t - III⁶t - s - II⁶s | D - D⁷⁶ - VI - II⁴3 | K⁶4 - D⁷⁶ - t - kam.VII⁴3 | t ||

2) zt³ - t⁶ - II⁶s - D²⁶ | t⁶⁵ - D⁴3 - t - II⁴3 | K⁶4 - K⁶4 - D - | t - t⁶ - VII⁶t - VI⁶ | kam.VII⁷ - D⁶s - t - II⁶s | K⁶4 - D⁹ - t ||

3) kt³ - t⁶ | II⁷ - VI⁶4 | II⁶s - D²⁶ | t⁶ - III⁶t | VI - II⁴3 | K⁶4 - D⁷⁶ | t - II² | t ||

4) t - t⁶ - D⁴3 | t - VI - II⁶s | D²⁶ - t⁶ - III⁶ | t | s - K⁶4 - D⁷⁶ | t ||

5) t⁶ - D⁴3 - t | VI - II⁶s - VI⁶4 | II⁷ - D⁶ - D⁷ | VI - III⁶t - s | K⁶4 - K⁶4 - D⁹⁶ | t ||

22. Tonal sekvensiyalar

22.1 Uchtovushlik va sekstakkordlardan iborat sekvensiyalar

Pog`onama-pog`ona pastlama sekvensiya namunasi

V - I IV - VII III - VI II - V I - IV VII-III VI - II V - I

Pog`onama-pog`ona yuqorilama sekvensiya namunasi

V6- I6 VI6-II6 VII6-III6 I6- IV6 II6-V6 III6 -VI6 IV6-VII6 I

I-mashq. Major tonalliklari pog`onalari bo`ylab pastlama va yuqorilama tonal sekvensiyalar chaling:

V - I V - I6 V6 - I IV - II - V

I III - IV I - V VI II6 - VII6 I III6 VI

Pog`onama-pog`ona pastlama sekvensiyaning minordagi namunasi

IV - V III - IV II - III I - II VII - I VI - II V - VI IV - V I

Pog`onama-pog`ona yuqorilama sekvensiyaning minordagi namunasi

VII6 - I I6 - II II6 - III III6 - IV IV6 - V V6 - VI VI6 - VII VII6 - I

Eslatma: Minor sekvensiyaning dastlabki va oxirgi halqasi garmonik minorda, barcha boshqa halqalar esa tabiiy minorda tuziladi.

2-mashq. Uchtovushlik va sekstakkordlardan iborat quyidagi motivlarni minor tonalliklari pog`onalari bo`ylab, pastga va yuqoriga tomon chaling:

22.2 Uchtovushlikga yoki sekstakkordga o'tuvchi septakkordlardan iborat sekvensiyalar

Pastlama tonal sekvensiya namunasi

V7 - I IV7-VII III7-VI II7-V I7- IV VII7-III VI7- II V7 - I

Yuqorilama tonal sekvensiya namunasi

V43 - I VI43-II VII43-III I43 - IV II43 -V III43-VI IV43-VII V43- I

3-mashq. Major tonalliklari pog'onalari bo'ylab pastlama va yuqorilama tonal sekvensiyalar chaling:

22.3 Septakkordga o'tuvchi septakkordlardan iborat sekvensiyalar

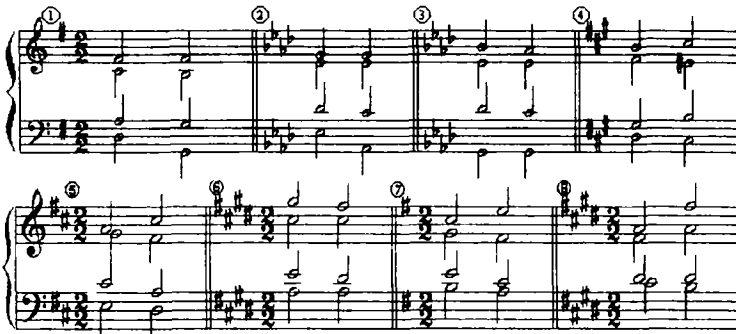
Septakkordlardan iborat pastlama tonal sekvensiyalar namunasi



Septakkordlardan iborat yuqorilama tonal sekvensiyalar namunasi



4-m a sh q. Septakkordlarga o'tuvchi septakkordlardan iborat motivlarda pastlama va yuqorilama tonal sekvensiyalar chaling.



22.4 Masalalar



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9
Largo

10

Andante cantabile

Two staves of musical notation for measures 10 and 11. The first staff is in treble clef with a key signature of one flat (B-flat major) and a common time signature. The second staff is in bass clef with the same key signature and time signature. The music consists of eighth and quarter notes.

11

Two staves of musical notation for measures 12 and 13. The first staff is in treble clef with a key signature of two flats (B-flat major) and a common time signature. The second staff is in bass clef with the same key signature and time signature. The music consists of eighth and quarter notes.

12

Two staves of musical notation for measures 14 and 15. The first staff is in treble clef with a key signature of two flats (B-flat major) and a common time signature. The second staff is in bass clef with the same key signature and time signature. The music consists of eighth and quarter notes.

13

Two staves of musical notation for measures 16 and 17. The first staff is in treble clef with a key signature of two flats (B-flat major) and a common time signature. The second staff is in bass clef with the same key signature and time signature. The music consists of eighth and quarter notes.

14

Two staves of musical notation for measures 18 and 19. The first staff is in treble clef with a key signature of two flats (B-flat major) and a 3/4 time signature. The second staff is in bass clef with the same key signature and time signature. The music consists of eighth and quarter notes.

15

Two staves of musical notation for measures 20 and 21. The first staff is in treble clef with a key signature of two flats (B-flat major) and a 3/4 time signature. The second staff is in bass clef with the same key signature and time signature. The music consists of eighth and quarter notes.

16

Two staves of musical notation for measures 22 and 23. The first staff is in treble clef with a key signature of three flats (B-flat major) and a common time signature. The second staff is in bass clef with the same key signature and time signature. The music consists of eighth and quarter notes.

17

Musical notation for measures 17 and 18. The music is in 2/4 time with a key signature of two sharps (F# and C#). The melody is in the upper voice, and the bass line is in the lower voice. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

18

Musical notation for measures 18 and 19. The music continues in the same key and time signature. The melody features a prominent eighth-note pattern. The bass line provides harmonic support with eighth and sixteenth notes.

19
Lento

Musical notation for measures 19 and 20. The tempo marking *Lento* is present. The melody is characterized by a series of eighth notes with accents. The bass line consists of eighth and sixteenth notes.

20

Musical notation for measures 20 and 21. The melody continues with eighth-note patterns. The bass line features a mix of eighth and sixteenth notes.

21

Musical notation for measures 21 and 22. The melody is composed of eighth notes. The bass line includes eighth and sixteenth notes.

22
Largo

Musical notation for measures 22 and 23. The tempo marking *Largo* is present. The melody is slower, featuring eighth notes. The bass line consists of eighth and sixteenth notes.

23
Andante

Musical notation for measures 23 and 24. The tempo marking *Andante* is present. The melody is very slow, featuring eighth notes. The bass line consists of eighth and sixteenth notes.

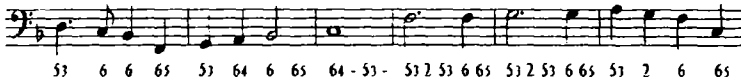
24



25



53 2 53 2 53 43 53 43 53 2 6 65 53 2 6 65 53 2 6 65



53 6 6 65 53 64 6 65 64 - 53 - 53 2 53 6 65 53 2 53 6 65 53 2 6 65



53 2 53 7 53 2 6 6 - 43 7 2 65 64 - 7 - 53 2 53

26



27



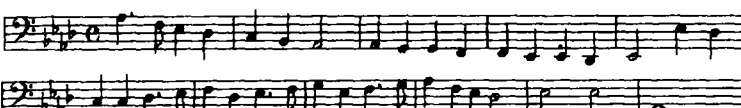
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29



30



31



Ijodiy masalalar

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9

A collection of nine numbered musical exercises. Exercises 1 through 8 are single-staff pieces in 2/4 time. Exercise 9 consists of two staves of music in 2/4 time.

10

11

12

13

22.5 Garmonik izchilliklar

1) $kT^3 - T_6 - II^{(-5)} - D_7 \mid VI-VI_6-VII^{(-5)} - III_7 \mid S - VI43^7 - II_7 - II65g \mid K64--$
 $D - D_2 \mid T_6 - D43 - T - T_2 \mid S_6 - T64 - II65 - kam.VII43 \mid T_6 - II_7g - K64-$
 $D_7^6 \mid T-II_2g - T \parallel$

2) $t - II65 - t_6 \mid D_6 - D65 \mid t - kam.VII43 - t_6 \mid s - II43 \mid D-D_2 - t_6 \mid II_7-VI64-$
 $II65 \mid K64- K64 \mid D - \mid t - t_7 - II_2 \mid D_6 - II64m - D_7 \mid VI - VII_2t - III_6 \mid t \mid s_7$
 $- s65 - t64 \mid s_7 - II65 \mid K64 - K64- K64 \mid D_7^6 - D_7 \mid t \parallel$

3) $kT^{(-5)} - T_2^5 - VI_7 - s_6g \mid D - kam.VII43 - T_6 - \mid kIII^{(-5)} - III_7 - T_7 - VI_6 \mid$
 $VII - II43 - III_6 - D_2 \mid T_6^1 - T_6^5 - II_7g - T_6 - s \mid D_6N_6 - D_6^5 - T -$
 $D64- T_6 \mid II65g - VI64g - II_7g - II65g \mid K64- D_7^6 - T \parallel$

4) $kt^5 - VII_t - t - VI - II_7 \mid t^3 - III43t - VI_7 - II43 \mid d_7 - t43 - s_7 - II43 \mid K64-K64-$
 $D - \mid t^3 - II_2^3 - t^5 - s64^3 \mid d_6 - VI - II_6^3 - II_9^{(9,5)} \mid K64^3 - K64^1 - d_7^3 - d_7^{(-5)} \mid VI - t43-$
 $s_7 - II43^3 \mid t^5 \parallel$

5) $zT^3 - VI43 - VII_6 - T - T_2 \mid S_6 - II43 - T64 - S - II_7 \mid T_6 - II43^1 - II43^3g \mid D^6 - D -$
 $D_2^6 \mid$
 $T_6^5 - III_2 - VI_6 - VI65 \mid VII_6 - II_2 - D_6 - D65 \mid VI_6 - T_2 - S_6 - s65g \mid K64- K64- D_9g \mid$
 $T \parallel$

6) $z t^1 - \text{kam.VII65} - t_6 - \text{kam.VII}_7 \mid t - t_2 - \text{VI} - t_{43} \mid \text{II65} - \text{D}_2 - t_6 - \text{II}_7 \mid \text{D} - t_{64} - \text{D} - \mid \text{kam.VII}_2^5 - \text{III6g} - s_7 - \text{VII}_2 t \mid \text{III65} - \text{II}_6 - \text{III}_7 - \text{VI}_2 \mid \text{II65} - t_6 - \text{II}_7 - \text{D}_7 \mid \text{VI} \text{kam.VII43} - t \parallel$

7) $a T_6^1 - \text{VII}_6 - \text{VI}_6 - \text{D}_6^5 - \text{D}_6^1 - \text{III}_2^3 \mid \text{VI}_6^1 - \text{D}_6 - \text{S}_6 - \text{III}_6^5 - \text{III}_6^1 - \text{T}_2 \mid \text{S}_6 - \text{III}_6 - \text{II}_6 - \text{T}_6^5 - \text{T}_6^1 - \text{II}_9^{(5)} \mid \text{D}_7^6 - \text{D}_7 - \mid s_6^1 g - s_6^5 g - \text{II65}^1 g - \text{T}_6^5 - \text{II}_2 \mid \text{D}_6^5 - \text{D}_6 - \text{II65} - \text{II}_6 - \text{III}_2 \mid \text{VI}_6 - \text{VI}_6 - \text{S65} - \text{III}_6 - \text{VI43} \mid \text{II}_7 g - \text{D}_7^{(5)} - \text{D}_9^6 g - \text{T}_6^6 \parallel$

8) $kr^3 - \text{S}^3 m - \text{D}_2 \mid t_6 - t_2^3 \mid s_6^1 - s_6^5 - \text{VII}_2 t \mid \text{III}_6^1 - \text{III65} \mid \text{VI} - \text{VI}_2 - \text{VII43t} \mid d - d_2 - \text{VI43} \mid s - s_2 - \text{D43} \mid t^5 - \mid \text{VI}^1 - \text{II}_2 t - \text{VI}_7 \mid d_6 - \text{kam.VII}_7 \mid t - \text{II}_2 - t_7 \mid \text{VII}_6 t - \text{kam.VII65} \mid t_6 - t_6^1 - t_{65}^7 \mid s - \text{VI43}^7 - \text{II}_7 \mid \text{D}^6 - \text{D} - \text{D}_7^6 \mid t \parallel$

9) $z T^5 - k T^3 - \text{III}_7^1 - \text{III}_7^5 \mid \text{II}_6^1 - \text{II65} - \text{D} - \mid z S^5 - k S^1 - \text{VI}_7 - \text{VI}_7 \mid \text{D}_6 - \text{kam.VII}_7 - \text{T} \mid \text{S}_6^5 - \text{S}_6^1 - \text{VI}_7 - \text{VII}_2 \mid \text{III}_6^5 - \text{III}_6^1 - \text{D}_7 - \text{VI}_2 \mid \text{II}_6^5 - \text{II}_7 - \text{D}^6 - \text{D}_7 \mid \text{T} - \text{II}_2 g - \text{T} \parallel$

10) $z T^3 - \text{S64} - \text{T} - \text{T}_2^5 \mid \text{VI}^3 - \text{II64} - \text{VI} - \text{VI}_2^5 \mid \text{S}^3 - \text{D}_2 - \text{T}_6 - \text{II}_7 g \mid \text{D} - \text{T64} - \text{D} - \mid \text{VII43}^7 - \text{III} - \text{D43} - \text{T} \mid \text{T43}^7 - \text{S} - \text{VI43} - \text{II} \mid \text{II43}^7 - \text{D}_7 - \text{II43}^7 - \text{VI}_7 \mid \text{K64} - \text{D}_9^3 g - \text{T} - \parallel$

23. Qo`sh dominanta

23.1 Qo`sh dominanta septakkordi

C-dur c-moll

DD7 DD7

DD7- D7 DD7- D43 DD7-DVII65

I-mashq. *G-dur, c-moll, dis-moll* tonalliklarida turlicha melodik holatlardagi qo`sh dominantaning septakkordini tuzib, uni:

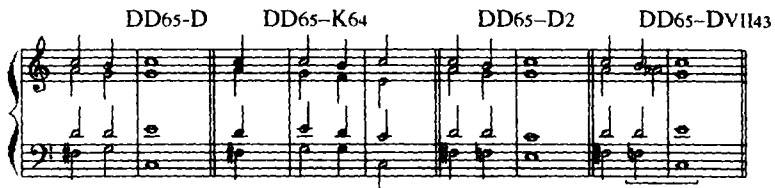
- a) dominantseptakkordga;
- b) dominantterskvartakkordga;
- v) yetakchi kvinsektakkordga (majorda-kichik va kamaytirilgan, minorda faqat kamaytirilgan) yeching.

Har bir misolni tonika akkordi bilan tugallang.

Noto`liq DD7- D7



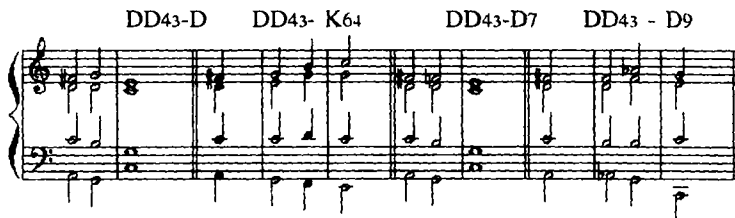
2-mashq. *h-moll, f-moll, Des-dur* tonalliklarida turlicha melodik holatlardagi qo`sh dominantaning noto`liq septakkordini tuzib, uni to`liq dominantseptakkordga yeching.



3-mashq. *d-moll, E-dur, Ges-dur* tonalliklarida turlicha melodik holatlardagi qo`sh dominantaning kvinsekkordini tuzib, uni to`rtta uslub bilan, xususan:

- 1) dominanta uchtovushligiga;
- 2) kadans kvarsekkordiga;
- 3) dominanta sekundakkordiga;
- 4) yetakchi terskvartakkordga yeching.

Har bir misolni tonika akkordi bilan tugallang.



4-mashq. *g-moll, A-dur, es-moll* tonalliklarida turlicha melodik holatlardagi qo`sh dominantaning terskvartakkordini tuzib, uni to`rtta uslub bilan, xususan:

- 1) dominanta uchtovushligiga;
- 2) kadans kvarsekkordiga;

- 3) *dominanseptakkordga*;
 4) *dominantnonakkordga yeching*.
 Har bir misolni tonika akkordi bilan tugallang.

DD2-D65DD2-DVI17

5-mashq. *e-moll, As-dur, Fis-dur* tonallicklarida turlicha melodik holatlardagi qo`sh dominantaning sekundakkordini tuzib, uni dominant kvinsekstakkordiga va yetakchi septakkordga yeching.
 Har bir misolni tonikacha etkazing.

6-mashq. Quyidagi garmonik shakllarni yozing va chaling:

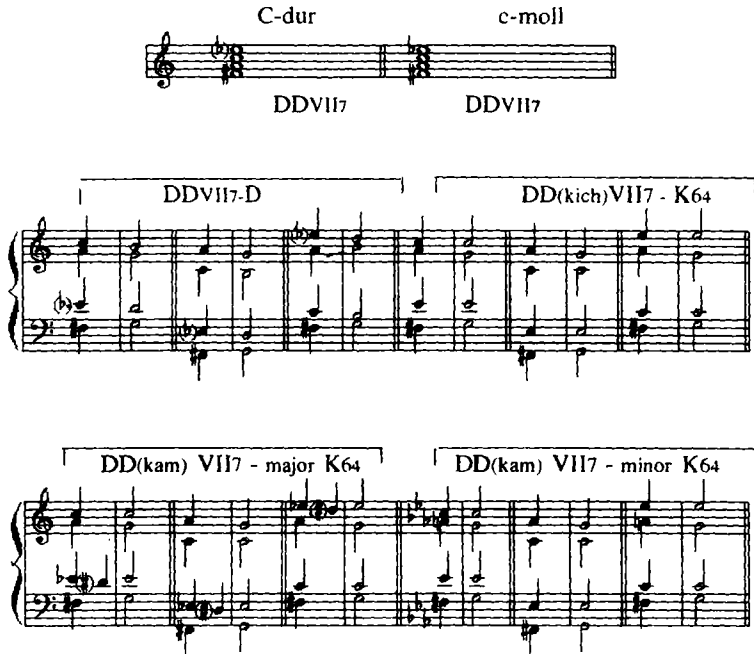
- 1) SI16 - DD6 - D - D7 - T (*c-moll, H-dur*);
- 2) T6 - DD7 - D7 - VI (*fis-moll, As-dur*);
- 3) S6 - DD43 - K64 - D (*D-dur, es-moll*);
- 4) SI16 - DD6 - K64 - D (*g-moll, Fis-dur*);
- 5) T - DD43 - D7 - VI (*Es-dur, dis-moll*);
- 6) T - DD7 - D43 - T (*F-dur, cis-moll*);
- 7) S - DD64 - D9 - D7 - T (*A-dur, f-moll*);
- 8) SI17 - DD7 - DVI165 - T6 (*B-dur, gis-moll*);
- 9) T - DD2 - DVI17 - T (*h-moll, Des-dur*);
- 10) VI - DD65 - D - D2 - T6 (*G-dur, b-moll*);
- 11) T - DD7 - D43 - T (*d-moll, Fis-dur*);
- 12) SI12 - DD2 - D6 - T (*e-moll, Ges-dur*).

DD9-D7

7-mashq. *c-moll, H-dur* tonallicklarida turlicha melodik holatlardagi qo`sh dominantaning nonakkordini tuzing va uni tonikaga yetkazilgan dominantseptakkordga eching.

23.2 Qo`sh dominantaning yetakchi septakkordi

C-dur c-moll



DDVII7 DDVII7

DDVII7-D DD(kich)VII7 - K64

DD(kam) VII7 - major K64 DD(kam) VII7 - minor K64

Eslatma: Shaklda yaqqol ko`rsatilgan kamaytirilgan yetakchi septakkordning septimasini dominantaga engarmonik almashtirish har safar DDVII7 ning major K64 ga yechilishida talab etiladi.



DDVII7 - D2 DDVII7 - DVII43

Eslatma: Misollardagi qavsiz bilan ko`rsatilgan kvintalar parallelizmi qat'iy xor to'rtovozligiga asoslangan mashqlarda ta'qiqlanadi. Ammo, faktura bayonida bunday parallelizmlarga bemalol yo'l qo'yiladi.

8-mashq. *e-moll, B-dur, cis-moll* tonalliklarida turlicha melodik holatlardagi dominantaga yetakchi septakkordni tuzib, uni to'rtta uslub bilan, xususan:

- 1) dominantaga uchtovushligiga;
- 2) kadans kvarsekstakkordiga;
- 3) dominantaga sekundakkordiga;
- 4) yetakchi tertskvartakkordga yeching.
- 5) yechilishni tonikagacha yetkazing.

DDVII₆₅ - K₆₄ DDVII₆₅ - DVII₂

9-mashq. *F-dur, A-dur, gis-moll* tonalliklarida turlicha melodik holatlardagi dominantaga yetakchi kvinsektakkordni tuzib, uni kadans kvarsekstakkordiga va yetakchi sekundakkordga eching. Har bir misolni tonikagacha yetkazing.

DDVII₄₃ - D₆₅ DDVII₄₃ - DVII₇

10-mashq. *G-dur, Es-dur, b-moll* tonalliklarida turlicha melodik holatlardagi dominantaga yetakchi tertskvartakkordni tuzib, uni dominantaga kvinsektakkordiga va yetakchi septakkordga yeching. Har bir misolni tonikagacha etkazing.

DDVII2-D43

DDVII2 - DVII65

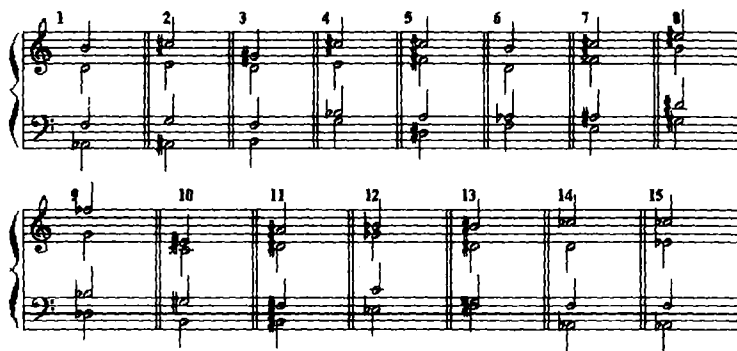


11-mashq. *d*-moll, *fis*-moll, *H*-dur tonalliklarida turlicha melodik holatlardagi dominantaga yetakchi sekundakkordni tuzib, uni dominanta terskvartakkordiga va yetakchi kvinsektakkordga eching. Har bir misolni tonikagacha yetkazing.

12-mashq. Quyidagi garmonik shakllarni yozing va chaling.

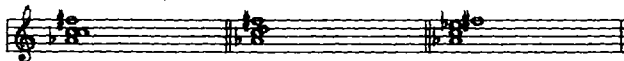
- 1) T - S - DDVII7 - K64 - D7 - T (*g*-moll, *As*-dur);
- 2) T - S - DDVII7 - D (*h*-moll, *Des*-dur);
- 3) DD6 - K64 - D7 - T (*F*-dur, *gis*-moll);
- 4) T - S - DD - D7 - VI (*h*-moll, *Fis*-dur);
- 5) T - VI - DDVII7 - K64 - D7 - T (*F*-dur, *b*-moll);
- 6) T - DD7 - D7 - VI (*c*-moll, *A*-dur);
- 7) T - DD2 - D64 - T (*Es*-dur, *gis*-moll);
- 8) T - VI - DD9 - K64 - D (*D*-dur, *cis*-moll);
- 9) T - DD65 - D7 - VI (*G*-dur, *f*-moll);
- 10) T - DDVII65 - I64 - DVII7 - I64 - D7 - T (*e*-moll, *Des*-dur);
- 11) T - SI165 - D65 - D (*B*-dur, *dis*-moll);
- 12) T - DDVII43 - D65 - IV65 - D43 - T (*d*-moll, *Ges*-dur).

13-mashq. Quyidagi qo'sh dominanta akkordlari bo'yicha tonallikni aniqlang, keyin ularni yechilishi mumkin bo'lgan uslublarning biri bilan tonikagacha yetkazib yozing va chaling.



23.3 Qo'sh dominantaning alteratsiyasi (Orrtirilgan sekstali akkordlar)

C-dur, c-moll



$\flat 3DDVII6-D$

$\flat 3DDVII6 - K64$



14-mashq. *B-dur, cis-moll* tonalliklarida turlicha melodik holatlardagi orttirilgan sekstakkordni dominanta uchtovushligiga va kadans kvarsekstakkordiga yechilishi bilan yozing va chaling. Har bir misolni tonika bilan yakunlang.

$\flat 5DD43- K64$

$\flat 5DD43-D$



15-mashq. *e-moll, As-dur, dis-moll* tonalliklarida turlicha melodik holatlardagi orttirilgan terskvartakkordni ikki variantda:

- a) keyinchalik tonikaga yetkazilishi bilan kadans kvarsekstakkordiga;
- b) dominanta uchtovushligiga yechilishi bilan yozing va chaling.

$\flat 3DDVII65 - K64$



16-mashq. *D-dur, fis-moll, H-dur* tonalliklarida, turlicha melodik holatlarda keyinchalik, tonikagacha yetkazilishi bilan $\flat 3DDVII65 - K64$ davrasini yozing va chaling.

$\flat 3DDVII65 - D$
 («motsartcha» parallel kvintalar bilan) (ichki funksional echilishi)

17-mashq. *g-moll, A-dur, Des-dur* tonalliklarida turlicha melodik holatlardagi orttirilgan kvinsestakkordni ikki variantda:

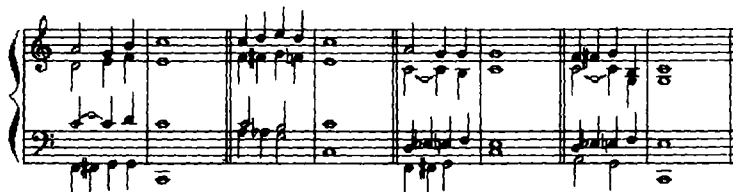
- a) «motsartcha» parallel kvintalar bilan;
- b) ichki funksional yechilishi bilan yozing va chaling.

18-mashq. Ko`rsatilgan tonalliklarda quyidagi garmonik shakllarni yozing va chaling.

- 1) T - S6 - $\flat 5DD43 - K64 - D - T$ (*Fdur, b-moll*);
- 2) T - DDVII65 - $\flat 3DDVII65 - DIII6 - D7 - T$ (*Es-dur, cis-moll*);
- 3) SII43 - $\flat 5DD43 - K64 - D2 - T6$ (*h-moll, E-dur*);
- 4) T - $\flat 3DDVII6 - SII43 - D7 - T$ (*G-dur, es-moll*);
- 5) T - DD43 - $\flat 5DD43 - D - D7 - VI$ (*c-moll, Fis-dur*);
- 6) S6 - $\flat 3DDVII65 - D - D7 - T$ (*D-dur, gis-moll*);
- 7) T - $\flat 3DDVII65 - DIII6 - T$ (*B-dur, f-moll*);
- 8) S - SII43 - $\flat 5DD43 - K64 - D7 - VI$ (*e-moll, Ges-dur*);
- 9) T - S6 - $\flat 3DDVII6 - D$ (*d-moll, H-dur*);
- 10) D - VI - $\flat 3DDVII6 - K64 - D7 - T$ (*g-moll, Des-dur*).

23.4 Kadensiyalardagi qo`sh dominanta

Qo`sh dominantali kadans davralarining eng xarakterli namunalari



SI165-DD65-K64-D7-T S6-DD43-III6-D7-T SI165-DDVII7-K64-D7-T SI43-DDVII65-K64-D7-T

19-mashq. Qo`sh dominantali quyidagi kadensiyalarni qat'iy to`rt ovozli shaklda va oddiy tipdagi fakturada yozing va chaling.

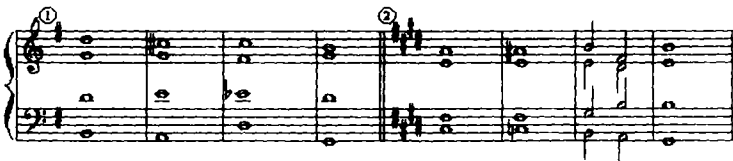
- 1) DDVII7 - K64 - D7 -T (*G-dur, B-dur, E-dur, As-dur*);
- 2) DD43- K64 - D7 -T (*D-dur, cis-moll, b-moll, Ges-dur*);
- 3) DDVII65- K64 - D7 -T (*h-moll, Es-dur, c-moll, Fis-dur*);
- 4) DD65- K64 - D7 -T (*F-dur, A-dur, h-dur, Des-dur*).

DD65- K64 - D7 -T



20-mashq. *D-dur, fis-moll, As-dur, es-moll* tonalliklarida turlicha melodik holatlardagi perecheneli DD65- K64 - D7 -T kadans davrasini qo`sh dominantaga yechilishi bilan yozing va chaling.

21-mashq. Qo`sh dominantaga kiritilgan garmonik shakllardagi akkordlar ketma-ketligini aniqlang. Misollarni turli tonalliklarga transpozitsiya qilib, yoddan chaling.



22-mashq. Bir-ikki fraza hajmidagi melodik tuzilmalarni, qo`sh dominanta kiritilgan garmonik davra bilan boshlab va tugallab, improvizatsiya qiling.

23-mashq. Quyidagi badiiy musiqa asarlaridan olingan parchalarda qo`sh dominanta kiritilgan garmonik davralarni toping. Misollarning garmonik shakllarini tahlil qilib bo`lgach, turli tonalliklarda chaling.

Naina Lyudmila» M. Glinka. «Ruslan va Lyudmila»

I tak u-znay vol-sheb-ni-tca Na-i-na ya!

(As-dur tonalligiga transpozitsiya qiling)

Adagio sostenuto assai F. List. Fortepiano va orkestr uchun
konsert №2



23.5 Masalalar

a) Kadensiyalardagi qo'sh dominanta

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4

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8



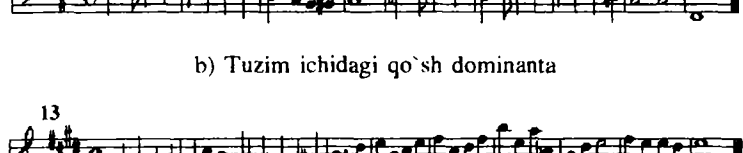
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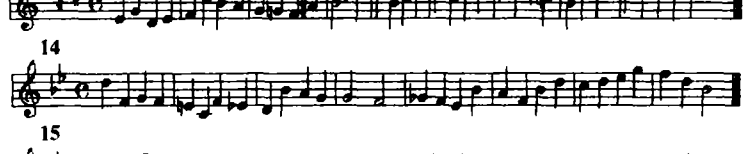
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11



12



b) Tuzim ichidagi qo`sh dominanta

13



14



15



16



17



18



19



20



21



22



23



24



The image displays musical notation for measures 16 through 24. Each measure is represented by one or two staves of music. The notation includes various note values, rests, and bar lines. The key signature and time signature vary across the measures, with some measures featuring complex rhythmic patterns and accidentals.

25

26

27

28

29

v) Alteratsiyalangan qo`sh dominanta

30

31

32

33

33

Two staves of musical notation for measures 33 and 34. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. Measure 33 contains a melodic line in the upper staff and a supporting bass line in the lower staff. Measure 34 continues the melody and bass line.

34

Two staves of musical notation for measures 35 and 36. The key signature has three sharps and the time signature is 2/4. Measure 35 shows a continuation of the melodic and bass lines. Measure 36 features a more active bass line with eighth notes.

35

Two staves of musical notation for measures 37 and 38. The key signature has three sharps and the time signature is 2/4. Measure 37 continues the melodic and bass lines. Measure 38 shows a melodic line with some grace notes and a steady bass line.

36

Two staves of musical notation for measures 39 and 40. The key signature has three sharps and the time signature is 2/4. Measure 39 continues the melodic and bass lines. Measure 40 features a melodic line with grace notes and a bass line with some rests.

37

Two staves of musical notation for measures 41 and 42. The key signature has three sharps and the time signature is 2/4. Measure 41 continues the melodic and bass lines. Measure 42 shows a melodic line with grace notes and a bass line with some rests.

38

Two staves of musical notation for measures 43 and 44. The key signature has three sharps and the time signature is 2/4. Measure 43 continues the melodic and bass lines. Measure 44 shows a melodic line with grace notes and a bass line with some rests.

39

Two staves of musical notation for measures 45 and 46. The key signature has three sharps and the time signature is 2/4. Measure 45 continues the melodic and bass lines. Measure 46 shows a melodic line with grace notes and a bass line with some rests.

40

Two staves of musical notation for measures 47 and 48. The key signature has three sharps and the time signature is 2/4. Measure 47 continues the melodic and bass lines. Measure 48 shows a melodic line with grace notes and a bass line with some rests.

41

42

43

44

45

46

47

Ijodiy masalalar

1

2

3

4

5

6

7

8

9

10

11

12

2 6

13

Musical notation for measures 13 and 14. Measure 13 is in treble clef with a 2/4 time signature. Measure 14 is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat).

14

Musical notation for measures 14 and 15. Measure 14 is in bass clef. Measure 15 is in treble clef. The key signature has three flats (B-flat, E-flat, A-flat).

15

Musical notation for measures 15 and 16. Measure 15 is in treble clef. Measure 16 is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat).

16

Musical notation for measures 16 and 17. Measure 16 is in bass clef. Measure 17 is in treble clef. The key signature has three flats (B-flat, E-flat, A-flat).

17

Musical notation for measures 17 and 18. Measure 17 is in treble clef. Measure 18 is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat).

18

Musical notation for measures 18 and 19. Measure 18 is in bass clef. Measure 19 is in treble clef. The key signature has three flats (B-flat, E-flat, A-flat).

19

Musical notation for measures 19 and 20. Measure 19 is in treble clef. Measure 20 is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat).

20

Musical notation for measures 20 and 21. Measure 20 is in treble clef. Measure 21 is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat).



23.6 Garmonik izchilliklar

a) Kadensiyalardagi qo`sh dominanta

- 1) $\kappa T^3 - VII43 \mid III - VI \mid II65 - DD65 \mid K64 - D_7 \mid T - s64g \mid T \parallel$
- 2) $\kappa T^3 - II43 - D - D_2^6 \mid t_6 - III - s - kam.DDVII_7 \mid D - VI - II43 - DD43 \mid K64 - D_7 - t \parallel$
- 3) $T - S_6 - II43g \mid D_7 - VI - II65 \mid kam.DDVII_7 - K64 - D_7^6 \mid T \parallel$
- 4) $\kappa T^3 - II65 - II65g \mid D_2^6 - T_6 - II_7 - II65 \mid DD65 - K64 - D_7^6 \mid T - T^5 - DD_2^{\#1} \mid T \parallel$

b) Tuzim ichidagi qo`sh dominanta

- 1) $T_6 - DD_7 - D43 - t \mid s_6 - DD43 - D - D65^6 \mid t - kam.DDVII43 - t - t_6 \mid s - II65 - DD65 - kam.DDVII_7 \mid K64 - D_9 - t \parallel$
- 2) $T - VI - DD65 - D_2^6 \mid T_6 - II_7 - VI64 - II65 - DDVII_7 \mid K64 - DDVII65 - K64 - D_7 \mid T - s64g - T \parallel$
- 3) $AT_6^1 - S \mid T_6 - DD_7 \mid II_7g - D_2^{6-5} \mid T_6 - T \mid DD43 - D_7^6 \mid VI - III \mid S - DDVII_7 \mid K64 - D_7 \mid T \parallel$

v) Qo`sh dominanta alteratsiyasi

- 1) $T - III - S \mid VII_6 - T - T_6 \mid S - II43 - DD43^{\#1} \mid K64 - K64 - D_{6g} \mid T \parallel$
- 2) $t - D43 - t_6 \mid s_6 - D65 - t \mid s - kam.DDVII65 - kam.DDVII65b^3 \mid K64 - D - D_7^6 \mid t \parallel$
- 3) $t - D43 - t_6 \mid s - VII65 - D43 \mid t - II43 - t64 \mid II65 - DD65 - kam.DDVII_7^{\rho^3} \mid K64 - K64 - D_9 \mid t - s64 - II_2 \mid t \parallel$

24. Yakka tonallik davriya

24.1 Oddiy akkordlarni o`rin almashuvi qo`llanilgan yakka tonallikli davriya

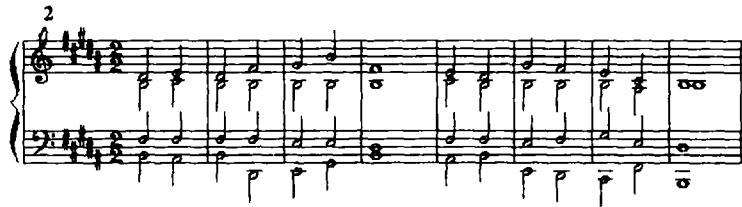


Nomukammal kadensiyali birinchi jumla Mukammal kadensiyali ikkinchi jumla



1-jumla D da yarim kadensiya bilan,
2-jumla T da to`liq kadensiya bilan yakunlangan.

24.2 Rivojlangan garmoniyali yakka tonallik davriya



3

Musical score for exercise 3, measures 1-4. Treble and bass clefs, 2/4 time signature, key signature of one sharp (F#).

4

Musical score for exercise 4, measures 1-4. Treble and bass clefs, 2/4 time signature, key signature of one sharp (F#).

5

Musical score for exercise 5, measures 1-4. Treble and bass clefs, 2/4 time signature, key signature of one sharp (F#).

6

Musical score for exercise 6, measures 1-4. Treble and bass clefs, 2/4 time signature, key signature of one sharp (F#).

1-mashq. Yuqorida keltirilgan yakka tonallik davriya misollarini tahlil qiling, keyin ularni yoddan chaling. Qo`shimcha mashq sifatida bu davriyalarni yoddan boshqa tonalliklarga transpozitsiya qilish tavsiya etiladi.

2-mashq. Badiiy musiqa asarlaridan olingan yakka tonallik davriyalarni tahlil qiling, keyin ularni garmonik shakllarini yoddan turli tonalliklarda chaling.

Masalan:

Allegro ma non troppo

F. Shopen. "Tilak"

Es - lib ya sol - nish-kom na ne-be si - ya - la

ya b diya te - bya moy drug, tol - ko i bli - sta - la

(B-dur tonalligiga transpozitsiya qiling.)

25. Takrorlash uchun mashqlar

Birinchi vazifa

1. *A-dur* tonalligida IV-pog`ona terskvartakkordini tuzing va uni VII-pog`ona septakkordiga eching. Hosil bo`lgan motivda pog`onalar bo`yicha pastga tomon tonal sekvensiya chaling.

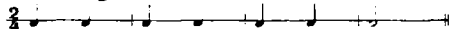
2. *Re-lya-bemol-fa-si* akkordini aniqlang va yeching. Keyin tovushlarni engarmonik ravishda almashtirib, bu akkordni boshqa tonalliklarda eching.

3. *g-moll* tonalligida kvintaning melodik holatidagi, zich joylashgan tonika uchtovushligini dominantaga terskvartakkordi bilan qo`shing, oxirgi akkordni tonika uchtovushligiga sakrash orqali eching.

4. *Do-diez-si-lya-sol-diez* pastlama frigiya tetra-xordini oldin yuqori ovozga, keyin esa basga joylashtirib bir necha variantlarda garmoniyalang.

5. *Es-dur* tonalligida III-pog`ona sekstakkordli to`liq kadensiya chaling va tonika basi fonidagi minor subdominantali qo`shimcha plagal kadensiya bilan tugallang.

6. *D-dur* tonalligida ko`rsatilgan ritmik shakl bo`yicha, birinchi taktning birinchi choragida qo`sh dominantaning sekundakkordini qo`llagan holda jumla tuzing va chaling:



7. Quyidagi misolni garmonik tahlil qiling, keyin uni garmonik shaklini yoddan chaling:

Andante non tanto P. Chaykovskiy "Evgeniy Onegin"

Ti od - no mo - e je - la - n'e, ti moy ra - doct' i ctra - da - n'e, ya lyub - lyu te - bya

Ikkinchi vazifa

1. *Lya* tovushidan qo`sh dominantaning septakkordini, kvinsekkordini va sekundakkordini tuzing va har birini tonikaga yetkazib yeching.

2. Quyidagi akkordlarni aniqlang va yeching:

3. *fis-moll* tonalligida I-pog`ona uchtovushligi va sekstakkordi orasidagi o`tkinchi kvarsekkordni chaling.

4. Quyidagi basni garmoniyalang:

5. Garmonik *D-dur* tonalligida II-pog`ona sekstakkordi kiritilgan to`liq kadensiya chaling.

6. Quyidagi davradan motiv sifatida foydalanib, pastlama tonal, keyin modulatsiyalovchi sekvensiyalar chaling:



7. Quyidagi misolni tahlil qiling; keyin uning garmonik shaklini o`z tonalligida va dominanta tonalligida chaling.

Assest rasch unt mit Bravour (♩ = 92) R. SHuman. Neveletta, serh.21, N 2

Uchinchi vazifa

1. *B-dur* tonalligida septimaning melodik holatidagi, keng joylashgan I-pog`ona terskvartakkordini tuzing va IV-pog`ona septakkordiga yeching. Hosil bo`lgan motivda pastlama tonal sekvensiya chaling.

2. Ko`rsatilgan tonalliklarda quyidagi akkordlarni aniqlang va yeching:

- a) sol# - si - fa# - re# (*cis-moll, fis-moll*);
- b) si \flat - sol \flat - do - mi \flat (*b-moll, Des-dur*);
- v) si - sol# - mi - re# (*E-dur, H-dur*).

3. *E-dur* tonalligida quyidagi garmonik shaklni chaling: DVII6-T6-DIII6-T.

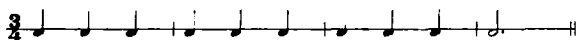
Barcha akkordlarni primaning melodik holatida oling.

4. Quyidagi basni avval ko`rsatilgan funksiyalar bo`yicha, keyin o`z variantingiz asosida garmoniyalang:



5. *fis-moll* tonalligida plagal kadensiyaning bir necha variantini chaling.

6. *Es-dur* tonalligida septakkorddan-septakkordga o`tuvchi ikki-uch halqadan iborat ikki hissali tonal sekvensiyani qo`llab, ko`rsatilgan ritmik shakl bo`yicha jumla tuzing:



7. Quyidagi misolni chaling va bir vaqtning o`zida garmonik tahlil ham qiling. Keyin bu parchani ko`rsatilgan tonalliklarga transpozitsiya qiling.



To`rtinchi vazifa

1. Quyidagi tuzilmani motiv sifatida foydalanib, yarim tonlar bo`yicha pastga tomon modulatsiyalovchi sekvensiyalar chaling:



2. Quyidagi akkordlarni aniqlang va yeching:



3. *gis-moll* tonalligida IV-pog`ona sekstakkordi va uchtovushligi orsidagi o`tkinchi kvartakkordni chaling.

4. Yuqorilama melodik re-minor va pastlama tabiiy re-minor gammalarini garmoniyalang.

5. *A-dur* tonalligida kengaytirilgan plagal kadans chaling.

6. *e-moll* tonalligida ko`rsatilgan ritmik shakl bo`yicha birinchi chorakdan-ikkinchi chorakka o`tgan akkordlarda o`rin almashuvni qo`llab, jumla tuzing va chaling:



7. Quyidagi misolni tahlil qiling, keyin uning garmonik shaklini o`z tonalligida va dominantona tonalligida chaling.

Allegro L.Betxoven. Sonata, soch.2, №1



Beshinchi vazifa

1. *do#-tovushida* dominantaga kamaytirilgan yetakchi septakkord tuzing va kamaytirilgan yetakchi terskvartakkordga yeching. Hosil bo`lgan qo`shilmani motiv sifatida foydalanib, kichik tersiyalar bo`yicha pastga tomon modulatsiyalovchi sekvensiyalar chaling.

2. Quyidagi akkordlarni aniqlang va yeching:



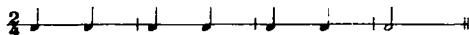
Musical notation for exercise 2, showing four measures of chords in a grand staff. The first measure contains a triad (F4, A4, C5), the second a dyad (F4, A4), the third a dyad (F4, C5), and the fourth a dyad (F4, A4).

3. *E-dur* tonalligida quyidagi davrani chaling: $SII_6 - D7 - VI$.

4. Yuqorilama va pastlama *As-dur* gammasini harmoniyalang.

5. *h-moll* tonalligida sekstali dominantani qo'llab to'liq kadensiya chaling.

6. Garmonik *Fa-major* tonalligida ko'rsatilgan ritmik shakl bo'yicha ikki halqadan iborat septakkorddan-septakkordga o'tuvchi tonal sekvensiyani qo'llab, jumla tuzing va chaling.



Musical notation for exercise 6, showing a rhythmic pattern in 2/4 time: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

7. Quyidagi misolni garmonik tahlil qiling, keyin uni kichik tersiya mastga transpozitsiya qiling.

Moderato assai

P. Chaykovskiy.

«Bulbul»



Musical score for «Bulbul» by P. Chaykovskiy. The score is in 3/4 time and consists of two systems. The first system has a vocal line with lyrics: "V go-lo- vah mne po- sa- di- te a- li" and piano accompaniment. The second system has a vocal line with lyrics: "tse- ti- ki tse- toch- ki" and piano accompaniment. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand.

Oltinchi vazifa

1. *mi*-tovushidan avval dominantseptakkord, keyin II-pog`ona septakkordi va nihoyat, kamaytirilgan yetakchi septakkord bo`yicha terskvartakkord tuzing. Barcha misollarni bevosita minor tonalliklarining tonikasiga (ikkinchi va uchinchisini plagal ravishda) eching.

2. *do#-sol#-mi-lya* akkordini aniqlang, keyin bu akkord uchraydigan barcha tonalliklarda uni yeching. Hosil bo`lgan qo`shilmani tonalliklarning birida pastlama tonal sekvensiya sifatida foydalaning.

3. *b-moll* tonalligida tonika basi fonidagi yordamchi kvarekstakkordning bir necha variantini chaling.

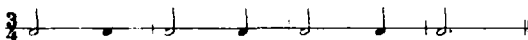
4. Berilgan kuyni avval ko`rsatilgan funksiyalar bo`yicha, keyin o`z variantingiz asosida harmoniyalang.



T S6 I64 SII65 D D7 VI DD9 D7 T

5. *E-dur* tonalligida quyidagi kadansni chaling: S-SII43(garm.)-K64-D-D7-T.

6. *As-dur* tonalligida ko`rsatilgan ritmik shakl bo`yicha, oxirgi taktdan oldin dominantnonakkordni funksiya ichida ehib, jumla tuzing va chaling.



7. Berilgan musiqaviy tuzilmani taklif etilgan mavzu materialidan foydalanib davriyagacha etkazing. Improvizatsiyani tenikada tugallangan garmonik kadans bilan yakunlang.

O`ychan





Foydalanilgan adabiyotlar ro'yxati

1. O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligining 2002 yil 21 fevral 54 – son buyrug'i bilan tasdiqlangan va kuchga kiritilgan 5141000 – “Musiqqa” ta'lim yo'nalishi bo'yicha Davlat ta'lim standarti.
2. Garmoniya bo'yicha namunaviy o'quv dasturi – Nizomiy nomli Toshkent Davlat pedagogika universiteti Ilmiy kengashining 1999 yil 28 iyunidagi 13 – sonli qarori bilan nashrga tavsiya etilgan.
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